FILE COPY

Sheena, Queen of the Jungle

Remote Changes

July 25, 1983

SHEENA,

QUEEN OF THE JUNGLE

FROM: DEAN RIESNER
REWRITE, CHANGES
DATE: July 25, 1983

SHEENA
QUEEN OF THE JUNGLE

FADE IN:

EXT. AN ESCARPMENT - DAWN

We are angled upwards on a high cliff overlooking an African river of some size. Etched in silhouette is the powerful figure of a Zambuli warrior. Smoke drifts upward. We zoom back to include the river and the burned out wreck of an African river boat. The warrior turns and disappears swiftly, leaving only the dazzle of sun in his place.

EXT. AFRICAN PLAINS AND MOUNTAINS - DAY

Cuts as the Zambuli Warrior runs. We will sense an urgency in his movements, in his speed and in his expression. The Zambuli warrior makes his way up the mountain where -- we will discover -- the Shaman has made her home. As the Warrior makes his way to a formation of rock near the top of the mountain he stops suddenly -- looking upward.

THE WARRIOR'S POINT OF VIEW - (TOP OF ROCK)

A leopard has appeared at the top of the rock. It snarls. A long beat, then the Shaman appears beside the Leopard at the top of the rock.

The Shaman is a woman, tall and imposing; almost massive in physique, she has the aura of Mother Africa. She is clad in an elaborate garb which includes a leopard-skin cape, headpiece and an arm bracelet.

The leopard snarls again and bares its teeth. The Shaman speaks to it. The leopard turns and goes. We pull back to include the Warrior as he begins to speak deferentially to the Shaman ---

EXT. THE RIVER BANK (BELOW ESCARPMENT) - DAY

The Shaman is coming down the bank toward the river's edge. The Warrior can be seen waiting in the background. We lose him as we pan the Shaman toward the river's edge. Now closer we see the burned out remains of what was apparently a small riverboat.

ANOTHER ANGLE

The boat is not much more than skeletal remains -- charred stanchions, part of a paint-blistered funnel sticking up out of the water.

Nearby at the river's edge can be seen a fragment of a packing crate on which we can make out the partial inscription ---

" - MERICAN MEDICAL MISSI - "

The Shaman inspects this. She now looks around. Survivors? Now she looks off to the opposite bank of the river.

THE SHAMAN'S POV (OPPOSITE SIDE OF RIVER)

Several large crocodiles sun themselves on the far shore.

ON THE SHAMAN

As she turns to go we hear the whimpering of a very young child. The Shaman looks off. We pan with her look to a reedy backwater down river. We catch a glimpse of something colored a dirty greyish-white.

We follow the Shaman as she moves down toward the patch of dirty white as seen through the interstices of the reeds. She pauses and looks off, across the river.

THE CROCODILES

They have risen on their stubby legs and are dragging their scaley bellies toward the water, apparently heading for the downstream backwater.

ON THE SHAMAN

As she sees the crocodiles, she pauses, then does a strange thing that we will see again several times. She puts three fingers to her forehead and looking with burning eyes toward the big saurians across the river, she concentrates with enormous intensity ---

THE CROCODILES

They stop, looking off with heavy lidded eyes in the direction of the Shaman, then they turn and lumber back toward the mudbank ---

THE REEDY BACKWATER

The Shaman now comes up the backwater and we again hear the whimpering cry of a very young child. The Shaman parts the reeds and with her we discover a tiny, golden-headed three year old girl wrapped in a dirty life jacket. The little girl still whimpers.

As the Shaman leans down and untying the life jacket, lifts the little girl out of it and into her arms -- the child suddenly stops crying.

ANOTHER ANGLE

The Zambuli Warrior has come up. The Shaman shows him the child. He comes up and touches her hair -- smiles, pleased. Over this ---

THE SHAMAN
Say this to the Zambuli. Say that the prophesy has come to pass. That a golden girl child has come to us from the waters --
(then)
And that she shall grow in wisdom and protect the Zambuli and she shall be called by the name of Sheena -- the Queen of the Jungle.

As the Shaman holds the child high almost as if she were showing her to the sun, the Warrior prostrates himself as we go into MAIN TITLES AND CREDITS ---

EXT. VARIOUS LOCATIONS - DAY

As we CONTINUE MAIN TITLES AND CREDITS, we see various scenes of Sheena growing up and being trained. Included in this are ---

EXT. SHAMAN'S MOUNTAIN TOP - DAY

The Shaman lives in a cave on a mountaintop. There is a cleared area before the cave and an alter of impressive stones -- carved perhaps in strange designs. There should also be rough comforts. A warm fire, animal pelts as carpeting and to sleep on. The baby Sheena sleeps in a cradle of some kind. With the baby are whatever young cubs or tiny animals that might work safely with a three year old child.

ANOTHER ANGLE

as the Shaman watches over Sheena with love, smoothing the hair back out of the baby's face.

SHAMAN
Now sleep, little one. This day is over. Tomorrow your time begins. Much to learn. Much to forget.

EXT. AFRICA - DAY

as the Shaman teaches the young Sheena the things that are good to eat -- the nuts and berries -- and the things to avoid. The quicksand ---

INCLUDING QUICKSAND PIT

as the Shaman demonstrates the danger of the quicksand to Sheena by tossing a small log into the quicksand then watching as it is quickly swallowed up.

ANOTHER ANGLE

The Shaman now instructs young Sheena how to swing on vines over the quicksand ---

EXT. AFRICA - DAY

as young Sheena runs with the gazelles. The Shaman watches, pleased. Sheena is very swift.

EXT. SHAMAN'S MOUNTAINTOP - NIGHT

The Shaman is teaching Sheena by firelight -- telling stories as Sheena listens with rapt attention.

EXT. JUNGLE AREA - DAY

We are on M'Bongo, the great gorilla, who sits in a tree, glowering. We pan and zoom in to young Sheena and the Shaman who sit perhaps a hundred yards away. As we do so we perceive that ---

The Shaman is speaking to Sheena, apparently instructing her in the art of summoning the animals. She is indicating that Sheena should try to summon M'Bongo ---

CLOSER

As Sheena concentrates, fingers to forehead, trying to do as the Shaman asks, suddenly a little baby chimp drops into the scene and kisses Sheena. Sheena is delighted, cradles the baby chimp. The Shaman, smiling, shrugs, seeming to say, "Well, you've got to start someplace."

EXT. AFRICAN PLAINS - DAY

as the Shaman summons a young zebra or zebroid colt from a herd of zebra which is grazing on the veldt. At the Shaman's urging, young Sheena tries to mount the zebra. It throws her. The Shaman hurries up.

CLOSER

as the Shaman comforts young Sheena, we should get a feel of real love between them.

EXT. AFRICAN PLAINS - DAY

An African tribal Chief named Haromba -- and we will see much more of him -- is helping the Shaman rig some sort of a bridle for the zebra. They fit it to the young zebra colt's mouth and hoist Sheena onto the creature's back. It works! As they lead the young animal -- like any anxious parent at a pony ring -- Sheena begins her first, bumpy riding lesson ---

DISSOLVE TO:

EXT. AFRICAN PLAINS - DAY

As Sheena, older now, rides the zebroid expertly at a slow lope ---

DISSOLVE TO:

EXT. AFRICAN PLAINS - DAY

VARIOUS ANGLES as Sheena rides the zebroid at increasing speeds, from slow lope to canter to gallop to full gallop. The Shaman watches with approval ---

We see that Sheena is approaching a large Zambuli village and the villagers -- including Haromba -- see her approaching. As she starts to circle the village the Zambuli tribesmen begin drumming and dancing ---

(CONTINUED)

CONTINUED:

We are INTERCUTTING between the village and Sheena as the drumming and the dancing and the beat of the zebroid's hooves intermingle and build. The beat reaches a crescendo as Sheena pulls her mount to a pawing stop and salutes the Tribesmen, her hand upraised ---

As the Tribesmen raise a cheer, we are out of MAIN TITLES AND CREDITS, and We ---

FADE OUT:

FADE IN:

EXT. JUNGLE, WATERFALL AND POOL - DAY

Camera searches the area which is like a Rousseau jungle scene come to life. The scene is peaceful and breath-takingly beautiful. We move from little animals timidly drinking at the pool to sleeping lions, to monkeys to riotously colored jungle birds ---

We keep moving up and up until high on a branch of an enormous tree, hanging out over the pool, we see her at last, a woman grown, no longer in pigtails-- Sheena of the jungle. Possibly naked -- or in the sheerest of shifts or the briefest of breech clouts, she poises gorgeously for a moment ---

ANOTHER ANGLE

as Sheena dives into the pool, entering the water cleanly then after a moment surfaces, shaking the water out of her hair, blinking her eyes. Now she looks off as she hears the screaming of her chimp friend whom she calls Tiki-tiki-tolo.

SHEENA'S POV - THE CHIMP TIKI-TIKI-TOLO

He is jumping up and down, screaming -- pointing off.

ON SHEENA

as she looks off in the direction that the Chimp is pointing. We pan with her look to a crocodile which is swimming toward her ---

VARIOUS SHOTS

as Sheena outswims the crocodile then pulls herself up on a dry rock on the far bank. Now she looks off at Tiki-tiki.

SHEENA
Thank you, Tiki --
(then)
Tell me if anybody's coming up the trail.

ANOTHER ANGLE

Tiki-tiki-tolo climbs higher in the tree and takes position, looking off and shielding his eyes with his hand. Sheena looks after the chimp with affection then stretches herself out on the rock and starts to nap ---

CUT TO:

EXT. THE AFRICAN PLAINS - DAY

A camouflaged Land Rover, painted in irregular splotches of green, tan and black, comes across the open African plains toward the blue mountains of the Gudjara ---

IN THE LAND ROVER - DAY

as the Land Rover moves toward the hills, we see that it has four occupants, three Caucasians. Two are soldiers in black berets, black jungle fatigues and paratrooper boots. The driver, Jorgensen, is a corporal. The other soldier is Captain Krull, about 42. Both are Mercenaries.

In the back seat are two others, one an American Scientist named Elmer Grizzard, about forty. And with him is his helper, an African native named Juka, about thirty.

Krull looks up from the map he's inspecting and points off to the Driver ---

KRULL
Head for that notch in the red hills ---

The Driver turns the wheel and the Land Rover moves across the unmarked plain, the vehicle jolting as it takes the bumps ---

KRULL
You'd think they'd have some kind of a road -- It's like a hundred years ago up here.

GRIZZARD
Progress is a dirty word in the Gudjara, Captain ---

EXT. PLAINS - DAY

A series of CUTS as the Land Rover passes various herds and flocks of animals and birds as available. Elephants. Lions. Giraffes. A couple of mean looking hippos. So on. The animals are secure and indolent -- this has been their turf since the beginning of time.

EXT. BY RED CLIFFS AND CAVE - DAY (KENYA LOC. S. HELL'S GATE)

as the Land Rover comes up then comes bucking up the wide grassy valley between the red rock cliffs, then stops ---

CLOSER - THE LAND ROVER

as the doors open and the occupants alight. They are not far from the cave's mouth. As the Corporal is helping Juka unload certain items of scientific gear, Krull crosses up to Grizzard.

KRULL
They tell me the King wants to keep things just the way they are up here ---

GRIZZARD
So I've been led to believe.

KRULL
Well then, maybe it's none of my business, but what are you doing up here with all that gear?

GRIZZARD
You got it right that time, Captain.

KRULL
How's that?

GRIZZARD
It's none of your business ---

ANOTHER ANGLE

as Grizzard goes over and helps Juka, the Captain looks after him, then crossing back to the Land Rover, reaches in and takes out a semi-automatic assault rifle and checks the load. Now ---

KRULL
Think I'll have a bit of a look 'round.

As Krull moves off, Grizzard is checking the Geiger counter ---

CUT TO:

EXT. JUNGLE AREA - DAY

As Krull moves toward the jungle we hear Tiki-tiki-tolo chatter in a tree. Krull stops, looks up, then unslings his Kalishnikov and brings it to his shoulder, aiming toward the sound.

ON TIKI-TIKI-TOLO

as he escapes before Krull can fire ---

ON KRULL

As he follows the monkey into the jungle area, we sense something different. Krull is now a hunter stalking his prey, and very good at it.

CUT TO:

EXT. BY RED CLIFFS AND CAVE - DAY

Grizzard is searching the area with his Geiger counter and suddenly it begins to register. As he continues, the counter is registering extreme radioactivity ---

GRIZZARD
Juka! The sample bottles!

As Juka hurries up with a case containing soil sample bottles ---

CUT TO:

EXT. JUNGLE, WATERFALL AND POOL - DAY

We are close on Sheena, still sleeping on the flat rock. She wakes up as we hear the excited chattering of the monkey, followed by a burst of automatic rifle fire ---

EXT. JUNGLE GLADE - DAY

On Tiki-tiki-tolo, as the little monkey screams and dives out of sight behind the heavy foliage of the trees, we will not know if Krull's shot has found its target or not ---

ON KRULL

As he scans the trees, gun at ready, then hearing a rustling in the leaves above, squeezes off another burst of fire.

EXT. ZAMBULI VILLAGE - DAY

The Shaman and Prince Haromba are in confab. They hear second burst. The Shaman frowns in alarm, then with a word to Haromba, she moves off, fast, grabbing up a spear as she goes. Haromba follows more slowly -- calling first to some other warriors nearby ---

EXT. JUNGLE CLEARING - DAY

Sheena comes into the jungle clearing. Beams of sunlight slant through the trees above. She stops and looks around, then ---

SHEENA

Tiki!

(looks up)

Tiki! Where are you? Tiki-tiki-tolo!

ANOTHER ANGLE

as Krull bursts into the clearing. There is a frozen moment as they look at each other, then Krull grins ---

KRULL

Well now ---

Sheena knows that this bastard is up to no good. She turns and runs. Krull crashes through the forest after her ---

EXT. JUNGLE - DAY

as in various cuts Krull chases Sheena. We begin to gather that she is running TOWARD rather than away from -- although exactly what she's running toward isn't clear until she arrives at ---

EXT. QUICKSAND PIT - DAY

as Sheena swings safely over the quicksand pit, the pursuing Mercenary is close behind her. She has swung across the pit and out of sight when ---

ANOTHER ANGLE - ON KRULL

as he comes charging out of the jungle and out into the quicksand. He sinks deeper and deeper into the sand -- getting halfway across before he realizes that he is trapped ---

CONTINUED:

KRULL
Help! Corporal! Jorgensen!

He fires a burst of three followed by three seperate and distinct shots, then another burst of three. S-O-S. He pauses, waits for a moment, then suddenly hears somebody coming. As he turns back toward the sound ---

CLOSE - SHEENA

on the far side of the pit.

SHEENA
Shaman! Look out!

ANOTHER ANGLE

as the Shaman appears from the jungle at the side of the pit. She and Krull see each other at the same second. The Shaman throws her spear at the moment the Mercenary squeezes off a burst.

ANOTHER ANGLE

as the Shaman's spear pierces the Mercenary, killing him instantly, the Shaman goes down, hit badly ---

ON SHEENA (SHAMAN IN F.G.)

As the Mercenary is sinking into the quicksand, Sheena swings back across the pit and lands by the badly wounded Shaman ---

ANOTHER ANGLE

As Sheena takes the Shaman into her arms, Haromba comes into the clearing by the side of the pit. He is followed by some warriors with shields ---

Haromba takes in the scene quickly. The vanishing Mercenary, the badly wounded woman. Now he crosses up to Sheena.

HAROMBA
We must get her to the mountain ---

(CONTINUED)

CONTINUED:

Haromba turns and gives a command in the native tongue. The tribesmen come up and lift the Shaman gently, placing her in one of the big shields as Haromba draws Sheena to her feet. Suddenly we hear a chattering offscene:

ANOTHER ANGLE

as Tiki-tiki-tolo comes into the clearing, no worse for all the bullets that had been fired at him. He crosses to her chattering.

SHEENA
I know, Tiki -- I know -- It wasn't your fault.

As Sheena now starts to follow Haromba and the others, the little chimp jumps up into Sheena's arms, kisses her in an apparent attempt to comfort her as we ---

CUT TO:

INT. GYMNASIUM (COLUMBIA UNIVERSITY) - DAY

Vic Casey, about thirty-two, is on the public phone in one of the corridors leading to the basketball court. He is apparently getting his ass chewed out by someone on the other end of the line ---

VIC
Yes, Mister MacGruder. Yes Sir --

We can hear the phone banged up on the other end. Vic winces -- there goes another eardrum -- then speaks dryly to the dead receiver.

VIC
Yes Sir.

Vic hangs up and exits into the basketball court as he probes his ringing ear-cavity with his little finger ---

INT. BASKETBALL COURT - DAY

a small television crew is lining up to shoot a remote on the basketball court. There is a grip and a soundman and a camera but no cameraman.

By the basket we see a big, rangy black guy in a Columbia University varsity sweatsuit. This is Prince Otwani and he is showboating a little for three gals -- Columbia coeds -- who are nearby oohing and aahing as the Prince struts his stuff ---

(CONTINUED)

CONTINUED:

Now, as Vic comes onto the court ---

VIC
All right, can we shoot one please?
(breaks off)
Where's Fletch?

SOUNDMAN
He went to the sand-box.

VIC
Again?

ANOTHER ANGLE

as Fletcher Agronsky, fattish, about Vic's age, comes out of the Gent's Room ---

FLETCH
Ready when you are C.B. ---

VIC
About your kidneys ---

FLETCH
Can I help it if my diet says eight glasses of water a day?

VIC
Yeah, well, MacGruder's having a fit so come on, let's go.
(to Otwani)
Ready, Prince?

OTWANI
Any time.

As Fletch crosses to his camera, the Prince at the basket bounces one off the rim and the ball comes rolling up to Vic.

Vic picks up the ball and shoots a long shot to the basket almost half a court away. The ball goes right through the hoop without even touching the rim ---

ANOTHER ANGLE

as the Coeds applaud, exclaim at Vic's shot. Vic grins over at the girls ---

VIC
Thank you ladies ---

(CONTINUED)

CONTINUED:

As Otwani comes up ---

OTWANI
Play a little ball, did you?

VIC
(grins)
When you got it you never lose it.
(then, down to business)
Here's the way I see this interview. We'll start on you -- you're fooling around with the ball while I do the lead off camera ---

OTWANI
Lead?

VIC
Introduction-- I'll say something like -- ah -- today Focus On People brings you the only power forward in the Ivy League with a twenty-two point average and diplomatic immunity -- His Royal Highness, Prince Otwani N'Rumba of Tigora -- then I'll move in and ask you a couple of questions.

OTWANI
Such as?

VIC
Nothing startling -- how do you like America. So on.

OTWANI
You want the truth or would you rather I made your audience feel good?

VIC
Maybe we'll just keep it neutral -- Your Country -- your brother, so on.

OTWANI
Which brother?

VIC
The King. Jablani --
(pulls file card from pocket)
That's all they gave me. There's more?

(CONTINUED)

CONTINUED:

OTWANI
I've got a middle brother -- Prince Haromba. Sort of a nut. He went out to the Bush to live with the Zambuli Tribesman. Believes in Africa for the Africans. Back to the land. All that jazz.

Fletcher has come up with a light meter and is taking a reading as ---

VIC
What do you believe in, Prince?

OTWANI
I believe that the world belongs to the meat-eaters --
(then)
That was Hitler's big mistake. He was a vegetarian ---

Vic and Fletcher exchange a look on this, then:

VIC
(dryly)
Terrific.
(then)
Shall we try it?

OTWANI
I've got a suggestion. Just to make it interesting -- why don't we start with a little one-on-one -- you and me.

ANOTHER ANGLE

as Vic is about to veto the suggestion, but it sounds pretty good -- and besides, the girls are all watching to see what he'll do.

VIC
Sounds good.
(to Fletch)
Hold us in a loose two ---

OTWANI
(smiles at girls)
Don't go away, ladies.

VIC
(to all)
All right. This is picture ---

ANOTHER ANGLE

Business with the slate and so on as :

SOUNDMAN
Focus on People -- Otwani N'Rumba Interview. Take One.

Otwani starts to dribble into the basket ---

Vic puts the stop on Otwani. Otwani is surprised. He thought it would be easier. He goes in again. Vic stops him again. The easy smile is gone from Otwani's face. Now Otwani comes in for the third time. As he goes up for a shot ---

OTWANI
Third time is the --
(stuffs it)
Charm!

Otwani not only slam dunks the ball over Vic, but when he comes down he catches Vic with an elbow across the side of his jaw.

Vic goes flat on his ass on the court.

OTWANI
(grins)
Sorry.

FEATURING VIC

as Vic is sitting up, feeling for his teeth, Fletch runs up and kneels in ---

FLETCH
You okay?

VIC
Sure. Who needs thirty-two teeth anyway?

FLETCH
(low as he helps Vic Up)
We ought to put that big dude in the grinder -- like in the old days ---

VIC
Forget it -- we're here to get an interview --
(then)
And besides, he'd cream us both.

CONTINUED:

VIC (Cont'd)
(then crossing
to Prince)
Let's try it once more. This time maybe you're just shooting free throws ---

As Otwani grins, picks up the ball and buckets a shot, we ---

CUT TO:

INT. HALLWAY (OTWANI'S OFF CAMPUS APARTMENT) - DAY

as Otwani, in his blue Columbia Varsity sweats, comes up the hallway and stops at his door. As he unlocks the door with a key that he carries in a Tigora Airlines flight bag, he looks down and sees a telegram which lies on the floor.

He picks up the envelope, tears it open and scans the message hastily -- his expression unreadable.

INT. OTWANI'S OFF CAMPUS APARTMENT - DAY

as Otwani enters, telegram in hand and crosses to a large table which is littered with books, papers and so on. In the center of the table is an architect's rendition of a hydroelectric plant labeled, "GUDJARA PROJECT". He looks at the drawing as he picks up the phone and dials the Operator ---

OTWANI
Overseas Operator, please -- I'd like to place a call to the Royal Palace in Azan -- A-Z-A-N, yes. That's the Capitol of Tigora -- that's right, Africa.

Over this dialogue, we ---

CUT TO:

EXT. PALACE - (TIGORA, AFRICA) - NIGHT

This is the Palace of the King, Jabalani N'Rumba, in the Capitol City of Azan. From withing the palace we hear sounds of a party in progress. As the Camera moves through the palace grounds, we see native guards at various gates and doorways and also a few Caucasian Mercenaries dressed in black berets and jungle fatigues of the same kind we saw on Captain Krull and Corporal Jorgensen.

INT. MAIN DINING HALL (THE PALACE) - NIGHT

We search the dining hall beginning with the King, Jabalani, a decent man, but -- alas -- essentially a lightweight. Dinner is finishing and a servant is pouring port for his Majesty ---

JABALANI
Some wine for Prince Haromba ---

We pull back to include Haromba who sits at the King's right hand and is distinguished from these other birds of rare plumage by the fact that he wears simple, white African robes, sandals and carries a leather shoulder bag.

As Haromba holds his hand over his glass, refusing the drink ---

JABALANI
Can you believe this brother of mine? Our father drank a quart of fermented buffalo milk every night -- and this One's as dry as the Gudjara in summer.

ANOTHER ANGLE

On Colonel Wesley "Buzz" McGee, the Commanding Officer of the Black Berets. He's always got a copy of "Soldier of Fortune" sticking out of his back pocket.

MCGEE
You give me a jug good ol' White Mule and you can have all the buffalo milk in Africa.

Next to McGee is a gorgeous young woman, the Countess Zanda. She is cousin to the King. Next to Zanda is the plump and ineffective Prime Minister.

Also present are other Functionaries and their wives who are revealed to us as the Aide enters. We pick up and follow him as he crosses deferentially up to the King ---

AIDE
Excuse me, Your Majesty, but there is a phone call for the Countess Zanda ---

King Jabalani gestures his permission with a grandiose sweep of the hand. Zanda rises, bows to His Majesty and follows the Aide out of the room ---

INT. PALACE CORRIDOR - NIGHT

as Zanda moves down the corridor, the Aide glides ahead of her and opens the door to one of the palace anterooms.

INT. PALACE ANTEROOM - NIGHT

This high ceilinged anteroom is old fashioned African in its look, with open French doors leading out to a telephone on a table. She picks up the phone ---

ZANDA
Hello?

INT. OTWANI'S OFF CAMPUS APARTMENT - DAY

As he speaks on the phone, we INTERCUT ---

OTWANI
I just received your telegram. It made me very happy to learn that my brother Haromba has come to the palace for a visit. Will he be there long?

ZANDA
No.
(then)
Tell me, when are you coming home?

OTWANI
I graduate Saturday. I'll be taking the first plane I can ---

Otwani breaks off, jiggles the cut-off depressor ---

OTWANI
Hello? Hello? Is somebody on this line? This is a private conversation --
(a beat, then)
Zanda? It seems we have company on the line --
(then)
Remember when we were growing up?

ZANDA
Vividly.

OTWANI
Then wait a minute.

Otwani breaks off, takes a decorative jungle drum from a shelf and begins to beat out a message --

CONTINUED:

We are on Zanda as the message finishes. She taps out shave-and-a-haircut-six-bits -- or something very close to it -- then hangs up and crosses out through the French doors to the veranda.

EXT. PALACE VERANDA - NIGHT

We move with Zanda, following her down the veranda which runs along the full length of the building. As she comes to the next set of French doors, she pauses, looks around and crosses in through them ---

INT. KING JABALANI'S STUDY - NIGHT

Zanda comes through the doors into the King's Study. She crosses to the hall door, locks it quietly from the inside. We stay close to her as she crosses back to the sideboard. Now, from her purse she takes a small vial with about a half an ounce of liquid in it, and pours some into the brandy decanter. As she is doing so we hear laughter and footsteps approaching from the hallway outside. Apparently King Jabalani is approaching. As Zanda looks over in alarm ---

INT. PALACE HALLWAY - NIGHT

The King is coming down the hallway, Prince Haromba's arm locked in his own. Following are Colonel McGee, the Prime Minister and the others -- the Palace Functionaries and their women. Prince Haromba has his open-top leather carry-all slung over his shoulder.

At the door to his study, King Jabalani pauses and then, as he ushers Haromba into the study ---

JABALANI
(to others)
We'll join you later in the garden ---

INT. KING JABALANI'S STUDY - NIGHT

as the King and his brother, Haromba, come into the study there is no sign of Zanda.

As Zabalani indicates a seat to Haromba and crosses to the decanter. As he pours himself a drink ---

(CONTINUED)

CONTINUED:

JABALANI
Brandy? Of course not -- hope you don't mind if I do --
(then)
Now, about that shooting -- I've checked it out with Colonel McGee and nobody seems to know just what that Captain was doing there in Zambuli Country --
(then)
I can assure you I didn't send him ---

HAROMBA
That's a relief, Your Majesty. I was afraid you'd changed your mind ---

JABALANI
(takes drink)
No. Once and for all I've decided against opening the Gudjara to foreign investment. My decision is final as I wrote and told our young brother last week --
(then)
I'm afraid it's something of a disappointment to him but I feel you're right. We owe it to our people to preserve a ---

Jabalani breaks off. His eyes go wide. He drops his brandy glass, clutches at his throat then plunges like a felled tree to the floor.

INT. HALLWAY (PALACE) - NIGHT

as the door to the King's study bursts open and Haromba runs into the hallway. A couple of palace guards run toward him as ---

HAROMBA
Help! Help! It's my brother! Get a doctor!

INT. KING JABALANI'S STUDY - NIGHT

A Doctor is kneeling by the body of King Jabalani, who lies as last we saw him on the floor of the Study. Present in the room -- in shocked silence -- are various members of the dinner group, including Zanda and Colonel McGee of the Black Berets, and Prince Haromba. The Doctor rises as somebody covers the King.

(CONTINUED)

CONTINUED:

DOCTOR
Poison. I'm certain of it ---

ZANDA
But how? Why? Who would want the King dead? Who could possibly benefit?
(then)
Except, of course, the one who's next in line ---

Zanda is looking at Prince Haromba ---

HAROMBA
You don't think I had anything to do with my brother's death? You can't! I loved my brother.

ANOTHER ANGLE

As Zanda picks up Haromba's open-top leather carry-all from the floor and dumps the contents onto the big desk. Among the other things, we see the vial of poison. As she picks it up ---

ZANDA
What's this?

As the Doctor takes the vial, removes the top and sniffs ---

DOCTOR
Strychnine.

ZANDA
Made from Deadly Nightshade --
(to Haromba)
Which grows wild in the Gudjara, doesn't it, Prince Haromba?

HAROMBA
I never saw that before in my life. Anyone could have put it there ---

There is an accusing silence as Haromba looks around the room. Finally the silence is broken as ---

ZANDA
Murderer!

ANOTHER ANGLE

As Zanda collapses with an anguished cry -- her face buried in her hands, the Colonel turns to the Prime Minister ---

(CONTINUED)

CONTINUED:

MCGEE
We'd better send for Prince Otwani and quick!

As the Prime Minister hurries out, Colonel McGee turns and snaps his fingers at a pair of Black Berets who have entered and who stand by the door.

MCGEE
Sergeant! Front and center!

SERGEANT
Yessir!

MCGEE
Take him away! Hubba-hubba-hubba!

As the two Black Berets converge on the Prince and pinion him ---

HAROMBA
I loved my brother.

The Black Berets haul Haromba out of the room. Zanda continues to sob; several of the women move to comfort her. We ram in on the Colonel as ---

MCGEE
Listen up! Until Prince Otwami gets here -- I'm in charge!

CUT TO:

EXT. THE SHAMAN'S MOUNTAINTOP - NIGHT

The Shaman's mountaintop is partly a cave, partly a religious place. The Shaman is sleeping fitfully, her breathing labored. Sheena is changing the dressing on the Shaman's wounds. It should be clear that the Shaman is dying.

Suddenly, the Shaman stirs and whimpers.

SHAMAN
No! No!

Sheena leans forward, catches the Shaman, holding her. As the Shaman looks at Sheena, the wildness and puzzlement leaves her eyes ---

SHEENA
It's all right, Shaman.

(CONTINUED)

CONTINUED:

SHAMAN
(softly)
No. Bad things -- bad things come to our land.

CUT TO:

EXT. AZAN AIRPORT - DAY

We are close on the door of the Royal Tigoran jet as Prince Otwani comes out, stops and beams -- opening his arms to his people, like Mussolini on his balcony.

We are pulling back to include the jet, the red carpet, the Royal limousine, the Guard of Honor, the band, Colonel McGee in a jeep, et cetera ---

As Prince Otwani comes down the stairs from the jet, the door of the limousine opens and Countess Zanda in chic mourning attire emerges and comes running up and into Otwani's arms ---

CLOSER - OTWANI AND ZANDA

as she kisses him, pressing close ---

OTWANI
Careful ---

At this point we pull back as Colonel McGee comes up and salutes ---

MCGEE
Welcome home, Prince ---

OTWANI
Good to see you, Colonel.
(then)
What's the schedule?

We move with them as they cross toward the limo ---

MCGEE
Well, the funeral's tomorrow and the trial's on Saturday ---

OTWANI
Good. That means we can have the execution on Sunday and get off to a nice fresh start on Monday morning early.

ANOTHER ANGLE

as Otwani, Zanda and Colonel McGee arrive at the limo where the Driver stands at attention by the open door. As Zanda bends and enters the limo, she pauses a moment to adjust her shoe. Otwani is looking at her beautiful keester, fascinated.

MCGEE
You want to go to the palace?

OTWANI
(in fantasy-land)
Hmmm?

MCGEE
I say, will you be going right to the Palace?

OTWANI
No, no. Straight to the prison. I'll have a word with my brother Haromba ---

MCGEE
(salutes)
Roger, Wilco.

CUT TO:

EXT. STREETS OF ASAN (MOMBASSA) - DAY

as the limo following the jeep, moves through the crowded streets, natives recognizing Otwani, cheer him.

INT. LIMO - DAY

Otwani and Zanda sit in the back seat, she surreptitiously takes his hand in hers, squeezes it. As they nod to the cheering populace ---

OTWANI
Lucky you remembered that secret drum code from our childhood days.

ZANDA
That isn't all I remember -- big fella.

OTWANI
I've missed you, Cousin.

ZANDA
(smiles)
I'm going to make you prove that tonight -- five or six times.

CUT TO:

EXT. PRISON - DAY

The Azan prison is a smallish two-story building. Just behind it is the beginning of a dense jungle. The jail is guarded out front by uniformed police, about three or four at the doorway. The windows are barred, of course. The jeep and the limo arrive in the courtyard and come to a stop. Otwani gets out and crosses to the jail.

INT. HAROMBA'S CELL - DAY

Haromba is seated on a stone bench in the bare, squalid, cell. He looks up as Otwani enters the corridor outside the cell. Even in his miserable state, Haromba maintains his dignity. His long robe is dirty and tattered from rough handling during his arrest.

HAROMBA
Otwani. Thank God you've come. It's been a nightmare.

ANOTHER ANGLE

Haromba rises and crosses to the bars.

OTWANI
What's happening, my brother?

HAROMBA
(low)
There's a conspiracy. Someone is trying to take over the Throne. I suspect Colonel McGee and our Cousin, the Countess, Zanda.

OTWANI
(shocked)
The Countess Zanda?

HAROMBA
(nods)
I know it sounds impossible, but ---

He breaks off looking past Otwani's shoulder to the door to the cell block. We whip pan with his look to Zanda, standing in the doorway, a faint smile on her face.

FEATURING HAROMBA

He looks at Otwani, who is also smiling. Finally ---

HAROMBA
I'm beginning to understand ---

OTWAMI
Nothing personal -- my brother.

Otwani turns and crosses to the door, then taking Zanda by the arm, he exits. Haromba looks after them, then we move in on his face.

CUT TO:

EXT. THE SHAMAN'S MOUNTAINTOP - NIGHT

The Shaman is sleeping by a fire. She looks very old and weak. She mutters fitfully in her sleep -- then awakens. Her expression is troubled as ---

SHAMAN
Sheena?

We pull back to include the mouth of the cave as Sheena comes out. In the b.g., watching, is Katula, the leopard.

SHEENA
Yes?

SHAMAN
I had a dream -- a true dream ---

SHEENA
You must rest ---

SHAMAN
Very soon I will rest -- and welcome it -- but now I must tell you --
(pats ground beside her)
Sit beside me ---

As Sheena kneels beside the Shaman and takes the old woman's hand in her own ---

SHEENA
(troubled)
You're cold.

SHAMAN
Listen -- my daughter -- one who is a friend to us and to our land is in much despair.

(CONTINUED)

CONTINUED:

SHEENA
Which one is that?

SHAMAN
Haromba -- he is in prison. He must be freed and taken out of harm's way.

SHEENA
What harm?

SHAMAN
Those who have taken him captive will kill him -- He must have help.

SHEENA
What can we do? How can we help him?

SHAMAN
Not we -- you.

SHEENA
(not under-standing)
What?

SHAMAN
My time is done, Sheena. Your time is beginning.

FEATURING SHEENA

She makes one last attempt to deceive herself as she shakes her head ---

SHEENA
No --
(then)
Oh, Shaman ---

As Sheena's eyes start to become bright and fill with unshed tears, the Shaman becomes a teacher again for a moment.

SHAMAN
(no nonsense)
Behave yourself as I have taught you.
(then softly)
Do not grieve. This is the way of it. My body is tired and it keeps my spirit from soaring.

Sheena is fighting to hold back the tears ---

(CONTINUED)

CONTINUED:

SHEENA
Don't leave me, Shaman ---

SHAMAN
My spirit will always be with you -- remember what I have taught you and you will know what to do ---

SHEENA
I will remember and I will know ---

SHAMAN
Protect the Zambuli -- guard the sacred land and the creatures of the land and beware of those who are not your friends.
(then)
And how will you know them?

SHEENA
The eyes ---

SHAMAN
You have learned well my daughter. You're heart has always been filled with love for others so I have but one thing left to tell you --
(then)
Be sometimes a little selfish. Don't forget to protect the most wonderful one of all --
(strokes Sheena's hair)
My Sheena. Queen ---

The Shaman's eyes close and she is dead. Sheena reaches down and grabs the old woman in her arms and at last she can hold the tears back no longer.

SHEENA
Oh Shaman -- Shaman ---

As the tears find their way down Sheena's cheeks -- glittering in the firelight, we hold for a long moment, then ---

ON KATULA - THE LEOPARD

The leopard has been watching. Now it rises and moves off into the darkness.

CUT TO:

EXT. OPEN COUNTRY (AFRICA) - DAY

We pick up a camouflaged weapons carrier with three or four armed Black Berets in it. Following behind is the Royal limousine. They are on their way to ---

EXT. DOCTOR GRIZZARD'S PLACE - DAY

The Doctor lives on the edge of the jungle in a decaying old relic of the Colonial days. There is an old sign at one side reading:

SOIL CONSERVATION PROJECT #1

Dr. E. Grizzard

We pick up the weapons carrier and the Royal limo as they drive up and stop near the sign. Otwani gets out of the limo and Colonel McGee jumps out of the weapons carrier.

OTWANI
Wait here, Colonel. I won't be long ---

The Colonel salutes. Otwani crosses up to the house and enters. Zanda can be seen in the back seat of the limo.

INT. ANTEROOM (GRIZZARD'S PLACE) - DAY

As Otwani enters, a little bell rings and Juka -- whom last we saw up by the cave in the red cliffs -- comes out of the lab ---

JUKA
Bwana say no visitors ---

ANOTHER ANGLE

as Doctor Grizzard -- and we'll likely remember him too -- comes bursting from the lab into the anteroom ---

GRIZZARD
(angrily to Juka)
Those orders weren't meant for Prince Otwani, you idiot!
(shoves Juka)
You're fired! Get out of my sight!
(to Otwani)
You can't find decent help these days.
(then)
This way, I was just running some tests.

Juka scampers out of the house as Otwani preceeds the Doctor into the lab ---

INT. GRIZZARD'S LAB - DAY

In the Doctor's lab we see all manner of vials and retorts, evaporation tubes, Bunsen burners, so on. Some sort of experiment is working ---

On one wall is a pull-down chart with pictures of various leaves and berries on it. This chart is labeled: POISONOUS PLANTS OF CENTRAL AFRICA.

In one corner on a table is a large plaster-of-paris relief mock-up of the Gudjara Plains, the river, the Red Mountains, so on.

Also prominent is a red filing cabinet.

GRIZZARD
I think you're going to be very happy with those latest soil samples --
(low)
It's even more incredible than we'd hoped.
(then)
Look!

This last as he holds up a beaker -- almost bursting with excitement but keeping his voice down ---

OTWANI
What is it?

GRIZZARD
Forget about Uranium! It's even more powerful than Plutonium. I don't know what to call it ---

OTWANI
Otwanium perhaps ---

GRIZZARD
It will give us total nuclear capability in three years.

OTWANI
Are you sure there's none of this stuff anywhere else in Africa?

GRIZZARD
The World, Otwani. The World! Do you have any idea what this means?

OTWANI
(mildly)
I'm trying to get my head around it, Doctor.

(CONTINUED)

CONTINUED:

GRIZZARD
Power! Total power!

OTWANI
How soon can we get started?

GRIZZARD
As soon as you give me the word --
(indicates)
All the plans are in that red filing cabinet.

OTWANI
The execution is at ten o'clock tomorrow morning. I'll take over at Ten-oh-one.

GRIZZARD
Then I'll start at Ten-oh-two.

ANOTHER ANGLE

as Grizzard takes Otwani by the arm and escorts him over to the plaster of paris mock-up ---

GRIZZARD
This is the Gudjara basin -- your processing and extracting plants will be right here --
(then)
They'll get their power from the dam and the hydroelectric plant which will be right here -- across the river.
(indicates)
This whole area will all be under water, of course. A little hard on the Zambuli and the animals but ---

OTWANI
At the University they taught me -- you can't make an omelette without breaking a few little eggs ---

As they start out of the lab ---

GRIZZARD
So true. And besides, when it's flooded it'll make a nice lake. Marvelous place for water sports ---

EXT. GRIZZARD'S HOUSE - DAY

As Grizzard and Otwani come out onto the porch ---

GRIZZARD
We might even want to call it -- Lake Grizzard.

OTWANI
Sounds good, Doctor ---

Otwani half-salutes and moves off. We hold on Grizzard on the porch as he looks after the Prince ---

GRIZZARD
(to himself)
Lake Grizzard. And they laughed at me in the Faculty Lounge. Called me a fuzzy headed dreamer ---

BY LIMOUSINE (GRIZZARD'S HOUSE IN B.G.)

Colonel McGee is waiting by the limo as Otwani comes up. Otwani turns back and looks at the house. Grizzard waves from the porch. Otwani waves back then as Grizzard disappears into the house ---

OTWANI
That place is an awful eyesore, Colonel.

MCGEE
It <u>is</u> kind of a mess.

Blow it away.

MCGEE
Affirmative!

OTWANI
But first, be sure and get that red filing cabinet out of there ---

As Otwani turns to go ---

MCGEE
Yes Sir. And what about the Doctor?

OTWANI
Blow him away too.

MCGEE
Roger that!
(turns)
Sergeant!

CONTINUED:

As the Top Sergeant runs up, Otwani gets into the limo. We pan with the limo and hold as it drives off leaving a plume of dust behind it ---

EXT. GRIZZARD'S PLACE - DAY

It is a few minutes later. We are on the jeep and Colonel McGee who stands by some sort of a detonating device looking off at the house.

From within the house we hear the sound of an automatic weapon firing and then the Sergeant of the Black Berets comes out of the house, waves -- signifying "got him" -- and runs off ---

ANOTHER ANGLE

When the Sergeant is clear, McGee detonates the house. As it goes, we hold, then pan over toward nearby jungle and zoom in on Juka -- who is watching philosophically.

CUT TO:

EXT. THE SHAMAN'S GRAVE - DAY

We are close on M'Bongo, the big gorilla, as he carries a large, heavy stone in his arms.

We pan him to cairn of stones which is apparently the Shaman's burial place. M'Bongo -- at Sheena's instructions -- places the last of the stones.

We move in on Sheena as she crosses up to the burial mound ---

SHEENA
Goodbye dear Shaman -- my teacher -- my friend -- my mother. I'll -- I ---
(breaks off -- then finally)
Rest well.

She lowers her head. We pull back and pan around to the animals who have gathered to help Sheena mourn for the Shaman. We see M'Bongo and Chango the elephant and Marika the zebroid. Katula, the leopard, watches from the distance.

Now we see Tiki, the chimp, come up and lay a flower on the cairn. Now he turns to Sheena and knuckles his eye ---

CONTINUED:

SHEENA
I know, Tiki -- you loved her too ---

CUT TO:

INT. PLANE - CABIN - DAY

We are on the door to the pilot's compartment as it opens and Vic Casey comes out ---

VIC
We've caught a little tail wind and the pilot says we --
(then)
What are you doing?

ANOTHER ANGLE - INCLUDING FLETCH

The last part of Vic's line has been directed to his rotund friend who is kneeling on the seat trying to photograph out of the plane window ---

FLETCH
Just grabbing a couple of shots ---

VIC
Well, you'd better start getting changed. We'll be landing before long ---

With this Vic crosses to the overhead luggage compartment and starts taking down some boxes marked BLOOMINGDALES. One of the boxes is a clothing box, the other is a hat box. As he does this ---

VIC
I still can't believe MacGruder actually gave us this assignment -- he's a pretty decent old guy after all.

FLETCH
Yeah. I was really kind of touched at the way he said goodbye --
(imitates)
Blow this and you're finished at the Network.

VIC
That's just his way. Don't let it bother you.

FLETCH
Only one thing bothers me -- my damned diet.

(CONTINUED)

CONTINUED:

VIC
What about it?

FLETCH
I got to eat steak twice a week. How am I gonna get steak twice a week in Africa?

VIC
Ask the lions, they manage.

ANOTHER ANGLE

as Fletch throws a look at Vic, then turns back to the window to get a couple of more shots. As he does so ---

FLETCH
(mutters)
Ask the lions. Man says ask the -- Holy mackeral! Stop the plane!

VIC
(turns)
What? What? What are you talking about!

FLETCH
I mean, tell the pilot to go lower and circle.

VIC
Go lower and circle? Are you serious? We're barely going to make the funeral as it is.

FLETCH
Forget the funeral -- Vic, listen. you won't believe this -- you're going to say I'm crazy.

VIC
I won't believe what?

FLETCH
What I saw down there ---

VIC
What?

FLETCH
A blonde.

VIC
A blonde what?

(CONTINUED)

CONTINUED:

FLETCH
A blonde blonde. A girl.

VIC
You're right. I'm gonna say you're crazy.

FLETCH
It's the truth. She was standing by a pile of stones -- then she looked up and ran away ---

VIC
Forget it. Probably a gorilla.

FLETCH
A blonde gorilla?

At this point over the intercom we hear ---

PILOT'S VOICE
Attention. We'll be landing in Azan in thirty minutes ---

VIC
Come on Fletch -- that diet's got you seeing things. Get into your safari suit -- we haven't got much time ---

Vic now opens the hat box and takes out a safari hat with an imitation leopard skin hat band. As he puts it on ---

FLETCH
Are you sure that everybody in Africa dresses that way?

VIC
Would the guy at Bloomingdale's lie to me?

CUT TO:

EXT. AZAN STREET (MOMBASSA) - NIGHT

as Vic, resplendent in his Bloomingdale's safari outfit -- the jacket with all sorts of epaulettes and tabs and patch pockets and bandoliers, the hat with its genuine imitation leopard skin band -- comes up the street. Normally dressed people, black and white, are looking at him in amazement ---

We pan him up to the Tigora Press Club -- so indicated by a prominent sign. As Vic enters the club ---

INT. BAR (AZAN PRESS CLUB) - NIGHT

As Vic enters a couple of grizzled newspapermen -- old African hands -- unexcitingly attired in pants and shirts -- look over at the gorgeous apparition in his Bloomindales's safri suit ---

1st AFRICAN HAND
Doctor Livingstone, I presume?

2ND AFRICAN HAND
No go, Bwana, ju-ju.

There is a concert of laughter from the others at the bar as ---

VIC
Very funny ---

More laughter as Vic crosses into a door marked, "MONITOR ROOM".

INT. MONITOR ROOM (PRESS CLUB) - NIGHT

Fletcher is at the monitor as Vic enters ---

VIC
The funeral footage is on the plane and we got a wire from MacGruder. He wants us to --
(breaks off)
What are you looking so pleased about?

This last as Fletcher has turned from the monitor looking like the cat that just ate the canary ---

FLETCH
Remember that discussion we had -- about the blonde gorilla?
(then)
I'm prepared to accept your apology.

ANOTHER ANGLE - INCLUDING MONITOR

as Fletcher punches in the shot that he got out of the plane window. As Vic steps up he sees a shot of Sheena. It's just a flash as she looks up from the cairn of stones, then runs off ---

Vic punches in "STOP", then reverses to the Flash of Sheena and stops it again, freezing the frame ---

(CONTINUED)

CONTINUED:

VIC
I don't get it -- what do you think it is?

FLETCH
Back when I used to play Doctor, they called that 'a girl'.

VIC
I know it's a girl -- what I mean is -- what's she doing in the jungle?

FLETCH
Maybe she's spending her Junior year abroad.

As Vic looks at the frozen frame of Sheena, his eyes lighting up ---

VIC
You know what we've got here? Only the Scoop of the year! That's all.

FLETCH
Jungle Goddess discovered by intrepid news team! We're in!

VIC
Geraldo Rivera, eat your heart out!
(then)
All we've got to do is find her.

FLETCH
(comes down)
But how? There's a hundred thousand square miles of jungle out there.

VIC
Where there's a will there's a way. We'll figure something later -- right now MacGruder wants us to go out to the prison and get an interview with Haromba.

FLETCH
Okay. Hang on till I load up ---

VIC
You can load at the jail. Come on.

While Fletcher is grabbing his camera bag and so on Vic pops the tape out of the machine and puts it in his pocket. As he half-drags Fletch out ---

CUT TO:

EXT. OUTSKIRTS OF AZAN - NIGHT

We pick up a battered taxi-cab as it comes up the road toward Azan Prison. We pan it past us and hold as it rattles up to the prison courtyard and stops.

CLOSER - THE CAB

as Vic and Fletch get out of the cab. We move with them as they cross toward the little prison.

FLETCH
If you ask me I still say we're wasting our time. They'll never let us ---

Fletch breaks off at the sound of a wildly trumpeting elephant offscene. As Vic and Fletcher look off toward the sound ---

THEIR POINT OF VIEW (THE NEARBY JUNGLE)

The Jungle seems to come crashing down, as Chango, the elephant, appears knocking trees out of the way ---

Sheena appears on her zebroid stallion, Tiki perched behind her, hanging on for dear life.

As Sheena gives the war scream of the gorilla, and M'Bongo the gorilla appears ---

ON VIC AND FLETCH

watching in amazement, then ---

VIC
It's the blonde!

INT. ENTRANCE AND BOOKING ROOM (PRISON) - NIGHT

We are angled on the front door as a Guard runs and opens it to reveal the forecourt as Sheena -- on the zebroid stallion -- comes charging toward us. She is flanked by Chango and M'Bongo.

We pull back as the terrified Guard slams the door and turns to the fat Desk Sergeant ---

GUARD
We're being attacked! Call the Police!

CONTINUED:

DESK SERGEANT
We're the Police.

GUARD
Then call the Army -- call somebody!

The Guard runs out the back door as the Desk Sergeant picks up the phone. A Second Guard runs to the gun rack and pulls down a riot gun ---

EXT. JAIL - NIGHT

Sheena and her little army of animals are galloping around the little jail as dust clouds are rising ---

SHEENA
Haromba! Haromba!

CUT TO:

EXT. AZAN POLICE DEPARTMENT - NIGHT

as two motorcycles complete with side cars, come barreling out of the police garage. The cops in the side-cars carry riot guns. Following the motorcycles is a Land Rover full of police.

As they barrel down the street, sirens blasting, we ---

CUT TO:

ON VIC AND FLETCH

as Fletch is trying to load his camera, dropping things, scrambling to find the things he's dropped, then in smoke and dust and the sound of a trumpeting elephant, the screaming gorilla and blowing whistles -- over all this we hear:

SHEENA
(calling)
Haromba! Respected Uncle!

FLETCH
(near tears)
You can load at the jail he says ---

VIC
You're missing everything!

FRONT DOOR - AZAN JAIL

As the Second Guard bursts out of the front door with the riot gun. There is a flagpole sticking out at an angle, directly over the jail door ---

ON TIKI-TIKI-TOLO

as he scampers up the side of the jail, swings onto the flagpole and drops on the head of the Second Guard, shoves his helmet down over his eyes and shrieks!

The Second Guard yelps, drops the riot gun, and runs straight out across the courtyard ---

ON VIC AND FLETCH

Fletch has just gotten loaded and turns to grab a shot as the blindly running Second Guard barrels straight into them ---

Fletch's camera goes one way -- Fletch goes the other and the Second Guard disappears into the darkness.

ON TIKI-TIKI-TOLO

on top of the jail, clapping his hands and jumping up and down with glee ---

ON CELL WINDOW

as Haromba comes to the window, calls:

HAROMBA
Here! Sheena! I'm here!

ON SHEENA

as she piles off the Stallion and yells to the elephant:

SHEENA
Chango!

ANOTHER ANGLE

as the elephant runs up and starts butting down the jail ---

ANOTHER ANGLE - CORNER OF JAIL

as the First Guard comes running around the corner of the jailhouse hauling a firehouse ---

GUARD
Give me some pressure on the hose!

As the water starts to shoot out of the hose -- a trickle at first, then starting to build. We begin to hear sirens approaching ---

ANOTHER ANGLE - ON M'BONGO

as he runs up grabs the guard by the scruff of the neck and the seat of the pants and throws him out of the shot. The sirens are getting louder ---

The Gorilla picks up the hose which is now squirting water at full force.

ANOTHER ANGLE

As the four cops riding the two motorcycles-and-sidecars, come up to the jail, sirens blasting, suddenly they are hit by a stream from the gorilla's fire hose and they are blown off the road ---

FEATURING FLETCH AND VIC

Fletch has gotten his camera back and now as he turns to grab a shot, WHOMP! The force of the water hits him and Vic and sends them both skidding and sliding across the compound ---

ANOTHER ANGLE - BY JAILHOUSE WALL

as the elephant gives a final push and the whole wall of the jail comes down with a crash and a great cloud of dust erupts ---

SHEENA
Respected Uncle!

Haromba appears from the cloud of dust ---

HAROMBA
Right here!

(CONTINUED)

CONTINUED:

SHEENA
Hurry! Quickly!
(then)
Marika!

Sheena whistles piercingly and the zebroid stallion comes up ---

ON VIC AND FLETCH

as Vic and Fletch, soaked, scramble around picking up Fletch's camera and other equipment ---

VIC
The story of the year! The Pulitzer! Right in our mitts and we blow it.

FLETCHER
(mumbling)
You can load your camera at the jail he says.

ANOTHER ANGLE

Sheena, on her stallion, pulls Haromba up behind her, whistles again, piercingly, and gallops off into the dust and smoke ---

ON VIC AND FLETCH

as they look after Sheena, then over to where their taxi was. It's gone.

FLETCH
What happened to our taxi?

VIC
What happened to our story?

FLETCH
What happened to our jobs?

VIC
If we only had a ---

ANOTHER ANGLE

as Sheena and the animals are vanishing into the dust, and heading for the jungle, the Land Rover full of Asan Police comes slamming to a stop.

(CONTINUED)

CONTINUED:

As they do so, from the ruins of the jail we can hear ---

DESK SERGEANT
Help! Somebody! Get me out of here!

As the Police from the Land Rover run toward the jail, they have left the Land Rover sitting there, its motor ticking over.

CLOSE - VIC AND FLETCH

as they look over at the idling Land Rover and then at each other ---

FLETCH
Yes Virginia, there is a Santa Claus.

VIC
What are we waiting for?

As Vic and Fletch run for the Land Rover. They jump in, Vic at the wheel.

EXT. JUNGLE - NIGHT

as Sheena and her little army move off into the jungle. She and Haromba are on the stallion, Tiki is riding on the elephant's back and M'Bongo lopes alongside ---

EXT. JAIL COURTYARD - NIGHT

We are on the Land Rover as Vic gets it into gear and off they go. We pan them into the jungle as Vic drives with wild derring-do and Fletch hangs on for dear life.

EXT. PRISON - NIGHT

It is later. The area is lit with searchlights. Soldiers, Police and Black Berets are searching the rubble of the jail wreckage.

We pick up two Black Berets who move past carrying the Prison Guard who is moaning. Colonel McGee is following this little group. We lose the Black Berets and the Guard, staying with Colonel McGee as he crosses up to Prince Otwami and Zanda ---

CLOSER

as McGee stops by the Royal Couple ---

MCGEE
Sumbitch still sticks to his story ---

OTWANI
The one about the blonde girl in a leopard skin riding bareback on a zebra?

MCGEE
(nods)
And the elephant and the gorilla and the chimpanzee.
(then)
Me, I think he's been at the laughing tobacco.

OTWANI
I'll tell you what I think -- my brother's out there in the jungle someplace and if we don't stop him before he tells his story to the world -- we can all kiss our asses goodbye. So what are you going to do about it -- hey Colonel?

MCGEE
When the going gets tough -- the tough get going.

OTWANI
So get going!

MCGEE
Affirmative! Roger that!
(charging off)
Sergeant! I want troops at every border crossing! I wanna see some hubba!

CUT TO:

EXT. BRIDGE - DAWN

We are on a narrow bridge over a gorge. A machine gun has been set up at the end of the bridge and it is manned by three uniformed Black Berets ---

We hold on them, then zoom back and pan over to a jungle area overlooking the bridge. We move in to Sheena and Haromba as they look down at the guards ---

ON SHEENA AND HAROMBA

as they exchange a helpless look and disappear back into the darkness of the jungle ---

CUT TO:

EXT. DRY RIVER BED - DAY

We pick up the Land Rover as it comes bumping up the rocky river bed. As it comes closer we see that Fletch is trying to load his camera but is having trouble because of the bumpiness of the ride ---

FLETCH
Can you stop for a minute? I'm trying to load this camera ---

VIC
You can load your camera later ---

CUT TO:

EXT. BY RED CLIFFS AND CAVE - DAY

Sheena and Haromba move up to the mouth of the cave. They pause and Tiki-Tiki-Tolo comes up from the jungle.

SHEENA
(to Haromba)
You wait here, Respected Uncle, till I come for you -- and Tiki-Tiki-Tolo will keep you company.
(to Tiki)
Won't you, Tiki?

Tiki goes, "oo-oo-oo". We pan Sheena to the zebroid stallion which is waiting nearby. As she mounts ---

CUT TO:

EXT. A CLEARING IN THE JUNGLE - DAY

The Land Rover carrying Vic and Fletch comes into a clearing, coughs and dies.

FLETCH
Why did you stop?

VIC
I didn't stop, the car stopped.
(tries starter -- nothing)
Now what do we do?

CONTINUED:

FLETCH
Call the Auto Club?

Vic throws Fletch a look, then busies himself tromping on the starter and so on: Fletch looks around. When he looks toward the rear of the Land Rover his eyes bulge.

FLETCH
Vic? We're not alone.

As Vic turns, slightly annoyed ---

VIC
What do you mean we're not al --
(breaks off)
Don't let 'em know you're afraid.

We whip pan to the rear of the Land Rover where we see what it is that is occupying the boys' attention. A big old lion is half-standing with his front paws on the rear of the Land Rover. As he looks at the boys, then ROARS.

ANOTHER ANGLE

as five or six more lions come out of the jungle, surrounding the Land Rover ---

FLETCH
Who's afraid?

VIC
I am. N-nice lion.

ANOTHER ANGLE

as the boys are looking off toward the surrounding lions, suddenly Sheena swings into the shot on a jungle vine and lands gracefully as a cat on the hood of the vehicle --- They whirl as Sheena lands -- and on seeing this startling apparition suddenly appearing out of noplace, they leap out of the Land Rover ---

Fletch sprawls clumsily on landing and Vic hauls him to his feet. As they stand together several of the surrounding lions growl menacingly ---

SHEENA
Stop! Go no further!

VIC'S ANGLE

As he turns and looks up at Sheena on the hood of the vehicle, she draws her sheath-knife. If she were a poster, she'd sell a million copies before lunch ---

VIC
(reacts)
My God ---

FLETCH
(turns, then)
You can load your camera later he says ---

SHEENA
Go back. I warn you --
(brandishing knife)
The one you seek is far from here. You cannot harm him.

VIC
We don't want to harm him.

Sheena is studying Vic and underneath the surface antagonism and distrust, we can sense a chemistry, older than time, starting to bubble.

VIC
We don't want to hurt anybody. We come in friendship.

SHEENA
(not to be easily fooled)
You come in soldier wagon ---

VIC
We just borrowed that. It's funny how it happened. We were ---

SHEENA
(interrupts sharply)
I think you are one of them.

VIC
No. No. Honest. I'm not one of 'em -- Believe me.

FLETCH
(quickly correcting Vic)
We. We're not one of 'em. Two of 'em. Whatever.

(CONTINUED)

CONTINUED:

At this point most of the surrounding lions start to growl and snarl. Fletch throws them a nervous look, then ---

FLETCH
Something I said?

ON SHEENA

as she looks over at the lions and with a low word and gesture to her forehead she quiets them. As the lions lapse into watchful silence:

FLETCH
(to Vic)
How did she do that?

VIC
(to Sheena)
Do they understand you?

SHEENA
Of course.

VIC
And do what you say?

SHEENA
Why would they not?

FLETCH
Who <u>are</u> you?

SHEENA
(rather imperiously)
I am Sheena.

VIC
What are you?

SHEENA
Queen of the jungle.

FAVORING SHEENA

as she studies Vic we sense that she's beginning to buy his sincerity ---

SHEENA
Who are you?

(CONTINUED)

CONTINUED:

One of the lions has come rather close to Vic ---

VIC
(nervously)
Could you --- ?

Again the gesture -- fingers brushing her forehead -- and a low word to the lions ---

ANOTHER ANGLE

as the lions all disappear into the jungle ---

FEATURING VIC AND FLETCH

as they watch the lions go, then ---

FLETCH
(to Vic)
How does she do that?

Vic doesn't answer. Sheena now jumps down off the hood of the Land Rover and comes up to him, reading his eyes as ---

SHEENA
You have not said who you are.

VIC
I'm Vic -- Vic Casey --
(indicates)
This is my friend, Fletch Agronsky.

Sheena doesn't take her eyes from Vic's face which she continues to study intently as ---

FLETCH
Hi there ---

SHEENA
(to Vic)
What are you?

VIC
A reporter ---

SHEENA
I do not know this tribe.

(CONTINUED)

CONTINUED:

FLETCH
It's not a tribe. It's a job. What we do. Vic's a reporter and I'm a cameraman. For TV. Television? Network News? The boob tube? I don't seem to be getting through.

VIC
We're story tellers. We just want to talk to Haromba so that we can learn his story and tell it ---

SHEENA
From village to village?

VIC
Yes -- pretty much like that. And when we're finished, everybody will know the truth ---

SHEENA
The truth is he did not kill his brother. It was the woman that did it. She and the youngest brother -- Otwani -- they speak -- ah ---

She breaks off, trying to find the right words. Fletch comes to the rescue ---

FLETCH
With forked tongue.

SHEENA
(pleased)
Very good.

FLETCH
Nothing really.

SHEENA
They speak with forked tongue. Like serpent they will poison the Gudjara -- Haromba wishes only to save it.
(to Vic)
Do you believe what I say?

VIC
Every word.

SHEENA
Then go tell it ---

VIC
No. You don't understand. First we've got to see Haromba in person ---

(CONTINUED)

CONTINUED:

SHEENA
(thinks, then understands)
Ah -- to look into the eyes?

VIC
You got it ---

She looks at Vic once more, then nods, trusting him ---

SHEENA
I will take you to Haromba -- come.

VIC
Terrific.
(to Fletch)
We're in. Grab your stuff ---

ANOTHER ANGLE

As Fletch crosses toward the Land Rover his ankle gives away. He goes down.

VIC
(concerned)
What is it?

FLETCH
My damn ankle.

SHEENA
It is all right. You will be carried ---

FLETCH
You mean like native bearers? Terrific! I always wanted to ride in style.

Sheena has her fingers to her forehead again ---

ANOTHER ANGLE

as M'Bongo, the gorilla comes crashing through the jungle ---

FLETCH
Oh no ---

CUT TO:

EXT. A CLEARING IN THE JUNGLE - DAY

This is the same area in which the Sheena-Vic meeting just played. A jeep with Otwani and Zanda in the rear and Colonel McGee and a driver in front, comes into the shot and stops. A couple of more vehicles -- each carrying five or six heavily armed Black Berets, come into shot and stop behind the jeep.

OTWANI
Why are we stopping?

MCGEE
Bad bush up here -- we'd better send out a scout.
(calls back)
Point man!

As Jorgensen, the tough trooper whom we met earlier, piles out of the first vehicle and comes up to McGee ---

CUT TO:

EXT. JUNGLE AREA - DAY

Sheena and Vic are moving through the jungle. Vic is panting. Sheena gracefully leaps a fallen log in the path, then turns back to where Vic is laboring up the trail.

SHEENA
You would like to rest?

VIC
Rest? Me? Get serious. I work out.
(hits belly)
Like iron.

ANOTHER ANGLE

As Sheena waits on the far side of the fallen log, Vic comes up, tries to jump the log. He doesn't quite make it, trips and goes down.

Sheena crosses back and kneels in as Vic tries to get up, doesn't quite make it ---

SHEENA
Are you all right?

VIC
(panting)
Terrific.

(CONTINUED)

CONTINUED:

SHEENA
I think we wait -- for your friend ---

VIC
I'm not tired ---
(then)
I've got a little -- jet-lag, that's all.

SHEENA
(interested)
Where?

VIC
Huh?

SHEENA
I would like to see your little --
(prounouncing the unfamiliar words)
-- jet lag.

VIC
It's not something you see -- it's ---

SHEENA
Why do you say you have it then? I thought you were a truth-teller.

VIC
(flustered)
I don't have have it. I ---

SHEENA
You speak very strangely, Vickazey. Is this the language of the reporter tribe?

VIC
I just mean if I'd known we were going to run a marathon I'd've brought a track suit.

SHEENA
What is track suit?

VIC
Well, that's a -- it's a flimsey little --
(gives up)
Never mind. Just say you're dressed for it and I'm not ---

(CONTINUED)

CHANGES:

CONTINUED:

SHEENA
(cases his outfit)
It is true -- your raiments are curious --
(checks hat-band)
What animal skin is this?

VIC
Wild Polyester -- I bagged it in Bloomingdales'

ANOTHER ANGLE

Her attention is now drawn to his shirt. As she toys with the button she suddenly sees and touches his bare chest, then lets out a little shriek, pulling her hand away ---

SHEENA
Aiii!

VIC
What?

SHEENA
Fur. You have fur.

VIC
I have what?

Scared himself, as if he had been told he has contracted some kind of rare disease, he pulls open his shirt to look at his chest. It is, indeed, a hairy chest ---

SHEENA
How can this be -- are you an animal?

VIC
What's the problem?

SHEENA
The Zambuli men do not have fur on their bodies!

VIC
(improvising)
Well, where I come from it gets cold ---

Before Sheena can pursue the subject further, from down the trail we hear ---

FLETCH'S VOICE
What's the matter? You can't wait for a person?

ANOTHER ANGLE

as M'Bongo comes lumbering up the trail, carrying Fletch piggy back. As they come up and stop near Vic and Sheena:

FLETCH
Ask him to put me down, okay?

As Sheena puts three fingers to her forehead ---

FLETCH
(adds)
Gently.

The gorilla drops Fletcher BANG! without further ceremony. Fletcher looks up at Sheena -- a three beat Oliver Hardy Special. He does everything but drum his fingers on the ground.

SHEENA
(apologetically)
There is no word for gently in gorilla.

FLETCH
You're a little late with that information

Fletch gets up, tries the ankle gingerly as ---

VIC
How's the ankle?

FLETCH
Better. I think I can -- what was that?

This last as -- from rather nearby -- we hear the SNARLING ROAR of a leopard.

SHEENA
Katula the leopard. He is very angry. Come, we must find him!

VIC
Find him?

FLETCH
Are you crazy?

SHEENA
He will not harm you ---

FLETCH
Oh really? You wanna put that in writing for me?

(CONTINUED)

CONTINUED:

FLETCH (Cont'd)
(then)
And while you're at it, get the leopard to co-sign.

This last as the Leopard roars once more. Now Sheena looks over at M'Bongo and fingers to forehead, tells him thanks, he won't be needed any longer. As M'Bongo turns and goes back down the trail ---

SHEENA
(to boys)
Come quickly ---

As Sheena hurries up the jungle path toward the sound of the roaring leopard, we hold on the guys. Now -- as they gaze after her thoughtfully ---

FLETCH
Can you imagine her -- swinging in from the balcony for a guest spot on the Carson Show?

VIC
(hasn't been listening)
What?

FLETCH
I say Sheena, Queen of the Jungle -- it's not a bad title for a one-hour prime time Special ---

Vic nods, faintly troubled, then taking Fletcher's arm, helps him up the trail ---

EXT. BY BANK OF STREAM - DAY

We are close on Katula, the leopard, as he paces restlessly, back and forth, ROARING terribly.

REVERSE ANGLE - INCLUDING FAR BANK OF STREAM

On the far bank of the stream we see a small Zambuli village -- much smaller than the one we saw earlier -- with dwellings for only a few families, no more than twenty or thirty villagers all together.

Most of these villagers are gathered on the bank watching Katula pace. We might begin to perceive that the leopard's arrival at the river bank has interrupted some kind of ceremony.

CLOSER - THE ZAMBULI VILLAGERS

They are talking, watching off with fear as the leopard paces.

Now, suddenly, they turn as Sheena strides up and looks off across the stream to the leopard ---

The Village Headman, Sarkin Zarewa, comes up to Sheena. He greets her in Zambuli, his attitude polite and deferential, but apparently very troubled about the leopard across the stream ---

She greets Sarkin Zarewa, her attitude also ceremonial and polite. The leopard roars again. She looks across the stream then back at Sarkin Zarewa.

She asks Sarkin Zarewa to get her something. Sarkin Zarewa sends a young warrior after whatever it is. As the young warrior runs off toward one of the huts ---

ANOTHER ANGLE - ON VIC AND FLETCHER

as Vic and Fletcher come into the village -- Vic helping his badly limping partner. They look around ---

The leopard has interrupted a wedding feast. Food is cooking. The young bride is being comforted by her mother. Everyone is upset. Several tribesmen glare menacingly at our boys ---

FLETCH
The natives don't seem too friendly ---

VIC
Looks like we've interrupted some kind of --
(to scowling native)
Hi there --
(to Fletch)
Some kind of ceremony ---

ANOTHER ANGLE

as Sheena sees Vic and Fletch and comes up to them ---

VIC
What's going on?

SHEENA
Katula has broken up wedding party ---

(CONTINUED)

CONTINUED:

Sarkin Zarewa comes up, exchanges a few words with Sheena then turning to the boys, begins a speech in Zambuli. As he speaks, Sheena explains to the boys ---

SHEENA
(overlapping)
This is Sarkin Zarewa, the headman of the village. He welcomes you -- he says his locust-bean cakes are your locust-bean cakes -- his fermented buffalo milk is your fermented buffalo-milk ---

Both Sarkin Zarewa and Sheena break off and turn at a particularly loud and savage ROAR from across the stream.

SHEENA
Oh, dear ---

She calls in Zambuli to the young warrior to hurry up.

ANOTHER ANGLE

as the young warrior comes hurrying up with an old pair of pliers.

She thanks the young warrior, then ---

SHEENA
(to Vic)
Poor Katula has a rotting tooth -- that is why he cries so loudly.

VIC
How do you know?

SHEENA
He told me so --
(then)
I now go pluck it from his head ---

Vic and the others watch as Sheena crosses the stream. Fletch takes his camera from its case. As he does so.

FLETCH
I gotta get this!

VIC'S POINT OF VIEW

as Sheena crosses the stream and up to the leopard who roars at her.

(CONTINUED)

CONTINUED:

She speaks sharply to it. It roars again but sits and allows her to open its mouth. As she searches in the animal's open mouth, looking for the abscessed tooth ---

ON VIC AND FLETCH

Vic can't bear to watch. Fletcher is photographing it.

VIC
What's she doing now? I can't look ---

FLETCH
(photographing)
Maybe the Network would go for a series. I'm not a writer but -- for a working title how do you like -- Jungle Dentist.

At this point there is a concerted cheer from the onlooking Zambulis and Vic manages to pry an eye open ---

ON SHEENA AND THE LEOPARD

as she turns from the leopard, pliers upraised. Between the jaws of the pliers we see the abscessed tooth.

She turns back, pats Katula on the head. The leopard looks at her like a big, happy dope, then rolls over like a dog and getting up, trots off ---

The cheers of the Zambuli villagers echo across the water. We pan over to the cheering villagers plus Vic and Fletch. Now we continue to pan to a big tree at the top of a rise, perhaps a quarter of a mile away. We catch a glint of sunlight on glass and ZOOM IN.

CLOSER - IN BIG TREE

We see a Black Beret -- his face smudged with green and black camouflage grease-paint, a pair of binoculars to his eyes.

As he lowers the binoculars and climbs carefully down from the tree, we recognize Jorgensen. He moves off as we ---

EXT. BY RIVER - DAY

Vic and Sheena are at a pleasant spot by the side of the river. They are not far from the little Zambuli Village where the wedding ceremony can be clearly heard ---

CONTINUED:

Vic is eating out of a wooden bowl, Sheena has finished and she sits, studying Vic. At last, sensing her gaze he turns.

VIC
Something wrong?

SHEENA
No.
(then)
From where do you come, Vickazey?

VIC
America.

Sheena tries the word out ---

SHEENA
America?

VIC
The United States?
(a bit jingo-istic)
You never heard of it?

Sheena squints off, troubled -- trying to dredge a forgotten experience from her subconscious -- almost getting it then losing it again ---

SHEENA
Somewhere -- once -- I remember --
(then)
No. I do not know it. Where is this place?

VIC
Ten thousand miles from here.
(then)
Have you never even seen a modern city?

SHEENA
(her pride threatened)
I am the Queen of the jungle. This is my home.

ANOTHER ANGLE

as Sheena rises and stretches, then ---

SHEENA
If you are finished, then come -- we have far yet to go.

EXT. SMALL ZAMBULI VILLAGE - DAY

The wedding party is in full swing. Much dancing and singing. The Young Bridegroom takes the Bride into the wedding hut ---

ON SHEENA AND VIC

As they come into sight and pause, looking off at the celebration.

SHEENA
They go now to the wedding hut.
(then)
Is she not beautiful? Twenty head.

VIC
Say what?

SHEENA
I say, the bridegroom had to give her father twenty head of cattle.
(looks, then)
Ah, there's your friend -- with Sarkin Zarewa. Come.

We move with them as they cross to where Sarkin Zarewa sits, in a place of honor ---

Next to him Fletch is sleeping heavily and happily. Sheena says something to Sarkin Zarewa in Zambuli and the old Tribal Chief turns and shakes Fletch. Nothing happens. Now Sarkin Zarewa shakes him harder. Still nothing. The Old Chief mutters something ---

VIC
(concerned)
What's the matter?

SHEENA
Sarkin Zarewa says too much fermented buffalo milk ---

Vic picks up Fletcher's camera and equipment box and slings them over his shoulder. As he does so:

VIC
Oh. Let him sleep ---

CUT TO:

EXT. AFRICAN COUNTRY - DAY

We are on a herd of giraffe -- or whatever -- holding as they graze, then pan over to Sheena and Vic coming toward us -- Sheena in the lead by half a dozen yards. We pan her past us then hold as she stops and turns back. Her faint smile suggests that she is teasing -- as ---

(CONTINUED)

CONTINUED:

SHEENA
I am waiting, Vickazey ---

As he comes up ---

VIC
Look, my name isn't Vickazey. I mean it is -- but it's two names. First name is Vic - Vic Casey.

SHEENA
Vic-vic Casey. Vic-Vic. I like this name. What does it mean?

Vic grins, giving it up as a lost cause.

VIC
It means -- man who likes dentist.

SHEENA
(puzzled)
Man who -- ?

VIC
Never mind -- it's a joke -- sort of.

ANOTHER ANGLE

She looks at him pleased -- not quite understanding the nature of the compliment but sensing unerringly that she is being courted somehow ---

VIC
What kind of a name is Sheena?

SHEENA
It is a beautiful name --
(a sudden doubt)
Is it not?

VIC
Yes it is ---

She turns, and moves off -- impelled by a subtle need to be further pursued. We move with them as Vic catches up with her ---

VIC
I'm curious. What are you doing here? Where did you come from?

SHEENA
I come from the great river ---

(CONTINUED)

CONTINUED:

VIC
The river?

SHEENA
The Shaman found me.
(matter of factly)
It was ordained.

VIC
What Shaman?

SHEENA
The only one. It was she who taught me to guard this place -- the sacred ground of the Gudjara --
(her eyes mist slightly)
She was my friend and my teacher but now I am alone.

VIC
When you say 'alone' you mean you don't have a -- that is -- there isn't some -- ah -- I guess what I'm trying to say is ---

SHEENA
(slants him a look, then)
If you ask have I been to the wedding hut -- the answer is no -- I have not.
(then)
If you are rested then we must hurry.

VIC
What do you mean rested? Who's tired?

SHEENA
Come then.

Sheena bounds off like a gazelle. Vic looks after her, then sighing he hoists up his camera and equipment box and goes after her ---

CUT TO:

EXT. GRASSLANDS - DAY

as Sheena runs with long effortless strides across the grasslands ---

ANOTHER ANGLE - MOVING SHOT

as Vic labors along after her. She looks back, slows her pace. When Vic is almost even with her ---

SHEENA
I go too fast for you?

VIC
Don't be silly.

ANOTHER ANGLE

as some giraffes gallop along in their slow-moving, long-legged rocking-horse gait.

ANOTHER ANGLE

as Sheena runs with the giraffes for a while ---

EXT. LAKE OF FLAMINGOES - DAY

We are on the flamingoes and the lake. We pan over to a small tree. Sheena sits in the lower branches of the tree eating a banana (or whatever) as she waits patiently.

ANOTHER ANGLE

as Vic, sweat soaked and beat and annoyed that Sheena has outrun him, comes half-staggering up and flops by some interesting looking mounds which -- we will very soon discover -- are giant ant hills.

As he lies on his back, spreadeagled, panting. A beat, then ---

SHEENA
Vic-vic?

VIC
(panting)
Do me a favor -- willya -- just don't say anything for a minute.

SHEENA
But there is a thing I must ---

VIC
(interrupts)
One minute! Is it too much to ask?

CONTINUED:

Sheena shrugs, turns her attention back to the fruit in her hand ---

CLOSE - THE ANT HILL

as a line of giant African ants come up out of the ant hill. We follow them closely as they find their way up Vic's pant leg.

We pause and pan to Vic as he sits up into camera, his eyes popping and ---

VIC
YEEOOOOOOOW!

Vic scrambles to his feet, dives into the lake, tearing off his clothes as he does so, pants, shirt, shorts ---

DISSOLVE TO:

EXT. LAKE OF FLAMINGOES - DAY

There is a fallen tree half in the lake -- or a rock formation or whatever -- that effectively creates two private bathing areas ---

We are on Sheena, in the lake, washing her hair. She calls off ---

SHEENA
Vic-vic? You must be sure and get all the ants out of your clothing ---

ON VIC

He stands waist deep in the water on the other side of the barrier that separates the bathing areas. Grumpily picking ants from his shorts ---

VIC
(mumbles)
Ants? I've heard of ants but this is ridiculous. These suckers'll maim you for life ---

DISSOLVE TO:

EXT. LAKESIDE - DAY

Vic is sitting on a rock, dressed again. We are close on him as he puts on his shoe. We hear ---

(CONTINUEE)

CONTINUED:

SHEENA'S VOICE
You are still mad, Vic-vic?

VIC
(not turning)
You could've said something ---

SHEENA'S VOICE
At least we are now clean and fresh ---

As Vic turns toward her voice, his expression changes -- we pan with his look to include Sheena, looking especially gorgeous with flowers in her hair. As she stretches and turns ---

ANOTHER ANGLE

Vic is looking at her, bowled over ---

SHEENA
Something is wrong?

VIC
You're incredible. Do you know that?

SHEENA
Yes. This is true ---

Suddenly, Sheena's eyes go narrow and she breaks off -- a picture of animal alertness.

VIC
What's the ---

Suddenly she's on him. Her hand over his mouth ---

SHEENA
Hush ---

Now Vic can hear it too. Someone approaching. They move to the cover of some nearby foliage. A frightened bird rises into the air -- scolding as it beats its wings.

ANOTHER ANGLE - NEAR LAKE

as the Black Beret Scout, Jorgensen, is crossing not far from the place where Sheena and Vic have taken cover. The Scout stops, his attention attracted by the squawking bird ---

Now, seeing or sensing something amiss, the Scout unslings his weapon and starts toward the place where Vic and Sheena are hidden ---

ON VIC AND SHEENA

as they watch the approaching Black Beret ---

SHEENA
(low)
This way ---

She tugs at Vic's sleeve and they move quietly off into the underbrush ---

ON JORGENSEN

as he comes up to the area that Vic and Sheena have just left ---

He stops, looks around. We ram in close on his tough, merciless face, then ---

CUT TO:

EXT. AFRICA - DAY

We are at the foot of some kind of a cliff or escarpment. Sheena appears at the top of the cliff, comes down gracefully then looks around carefully. All is clear. She looks up to the top of the cliff, gestures: Come on.

ANOTHER ANGLE - FEATURING VIC

as, encumbered by the camera and equipment, he starts down the cliff, stumbles and comes bouncing ass-over-tip to the bottom where he ends up sitting spraddle-legged and annoyed at himself.

SHEENA
(comes up)
You are all right, Vic-vic?

Vic just sits there, not looking at Sheena.

VIC
(mutters)
Be an accountant my father said -- work in a nice office -- but no, I had to major in journalism ---

As Sheena helps him up, then reaches for his camera case ---

SHEENA
Let me help you ---

(CONTINUED)

CONTINUED:

VIC
(stops her)
Whoa, wait a minute. I might be turning into some kind of clown who falls of cliffs but I'm not a full whimp yet ---

SHEENA
Full whimp? What is this?

VIC
A full whimp is best described as a sorry pudknocker who lets some girl carry his things for him ---

SHEENA
I am not some girl. I am Sheena ---

Sheena turns away a little hurt and Vic hastens to set things right as well as he can, coming up behind her ---

VIC
I know -- I'm sorry -- it's just that where I come from men carry stuff for women -- not the other way around ---

SHEENA
(still not turning)
Here we help who needs help. Are we not all just creatures -- made the same ---

VIC
If they were all made like you nobody'd ever get to the office ---

Now she turns ---

SHEENA
What do you mean?

VIC
I mean you're very special ---

She looks at him, smiling slowly and beautifully -- then, at last.

SHEENA
It makes me happy that you think this, Vic-vic.

DISSOLVE TO:

EXT. AFRICA - DAY

We travel with Sheena and Vic through a series of shots, as scenically attractive as possible, indicating that they are enjoying themselves mightily in each other's company and -- whether they realize it or not at this moment -- falling in love. This short sequence ends ---

EXT. MAGICAL LANDSCAPE - TWILIGHT

Rolling grasslands stretch out under an enormous African sky and in the distance are blue mountains, snow-crowned.

We are panning across this vista, pausing to observe a herd of wild elephants as they graze -- old patriarchs with ears like great grey sails and cows with their baby calves.

We continue to pan to a close shot of Sheena and Vic as they stand looking off at the view ---

SHEENA
Is it not beautiful?

Vic looks over at her profile ---

VIC
Awesome ---

She looks over at him, then ---

SHEENA
You are hungry?

VIC
Not really starving ---

SHEENA
Well, you must eat. Tomorrow we have a long way to go ---

ANOTHER ANGLE

As she crosses to a little firepit, we realize that we are at a dwelling place of some kind with furs for carpeting and other primative comforts. As Sheena begins to fix some food ---

SHEENA
It is a strange thing, Vic-vic ---

CONTINUED:

Vic follows, crossing up behind her.

VIC
What?

As Sheena begins working -- fixing something for them to eat ---

SHEENA
I have many friends and I love them -- Sarkin Zarewa and his son, Dabo, who says things that make me laugh and my respected uncle, Haromba, but never have I brought any of them -- not even the Shaman -- to this place. You are the first.
(then)
Is this not ---

She breaks off, noticing his troubled look. Then:

SHEENA
(continuing)
Is something wrong -- ?

VIC
(shakes it off)
No. I was just wondering ---

SHEENA
What?

VIC
Who you really are -- where you came from.

SHEENA
I am Sheena. I came from the river. I told you -- my mother the Shaman found me there ---

VIC
And before that?

SHEENA
There was no before that --
(then)
Except ---

VIC
Except what?

ANOTHER ANGLE,

as Sheena looks confused, then, changing the subject, she hands him some of the food she has been preparing.

SHEENA
You eat something --
(then)
This is good ---

Vic takes the food but doesn't eat ---

VIC
Except what?

SHEENA
Sometimes I remember -- there was a man -- like you but older and not as pretty -- and there was a lady -- she was nice --
(then frowns)
It seems -- I think she put red on her mouth ---

She looks at Vic -- half smiling as if to say: Could that be possible?

VIC
(nods)
Lipstick. At home a lot of ladies wear it. Most all of them --
(then)
Is that all you remember?

SHEENA
No. I remember fire and noise and smoke and being very frightened -- but that was in another life, I think.

VIC
Shall I tell you what I think?

SHEENA
Tell me.

VIC
I think you should come to America.

SHEENA
With you?

VIC
Who else?
(then)
Of course with me. That's what I meant.

CONTINUED:

She slants him a look ---

SHEENA
What would your other wives say?

VIC
I have no other wives ---

SHEENA
None?

VIC
Got a cat -- the landlady's feeding her --
an apartment on Christopher Street --
and a ten speed bicycle -- no wives at
all.

SHEENA
What is a ten speed bicycle?

VIC
Come home with me and I'll show you ---

ANOTHER ANGLE

as Sheena looks at him levelly, then ---

SHEENA
You are truly asking me to come with
you -- to America?

VIC
Would you?

SHEENA
I don't know -- it is nice to think
about. But ---

VIC
Don't say yes or no -- just think about
it.

SHEENA
I will think about it --
(then)
You eat ---

As Vic does as he's told, Sheena watches him with an almost motherly satisfaction ---

CUT TO:

EXT. MAGICAL PLACE - NIGHT

It is later. Vic lies on a fur by the fire, hands locked behind his head as he enjoys the stars. Sheena comes up with a little piece of wood and puts it on the fire ---

She sits, then ---

SHEENA
Tell me, Vic-vic ---

VIC
Go ---

SHEENA
The maidens of your tribe -- in America -- they all wear red on the mouth?

VIC
Yep.

SHEENA
Why?

VIC
I don't know -- it's to make themselves attractive, I guess.

Sheena is amused at this primative custom but politely tries to keep her amusement concealed -- almost succeeding.

SHEENA
To make the mouths attractive? For what reason?

ANOTHER ANGLE

Vic is looking up at her ---

VIC
It's hard to explain --
(then)
I can show you better ---

With this he draws her to him and kisses her. She reacts momentarily -- almost pulling back, but she doesn't ---

We hold as Vic draws her down to him their mouths still pressed together and now -- remember, Vic is not exactly a beginner at this -- he has moved so that his body is half-covering hers ---

Sheena is enraptured, getting into it when suddenly her eyes pop open and she pulls away looking agitated, flushed and frightened ---

(CONTINUED)

CONTINUED:

VIC
Sheena, listen ---

ANOTHER ANGLE

Sheena writhes free, rises -- backing away from him almost wild-eyed -- then turns and dashes off into the darkness ---

We move in close on Vic, looking after her. After a long moment ---

CUT TO:

EXT. JUNGLE - NIGHT

as Sheena runs -- away from Vic, away from herself and the very confusing emotions that she's feeling ---

Suddenly she stops, shakes her head, starts to run again.

ANOTHER ANGLE INCLUDING POOL

as Sheena comes up to a pool of water in the moonlight. She is about to dive in but she pauses and peers down at her reflection.

SHEENA'S POINT OF VIEW

as she looks down at her reflection in the water -- as if she is seeing herself for the first time. She looks down, smiles, smooths her hair ---

ANOTHER ANGLE

as Sheena rises from the side of the pool, then walks slowly -- as if lost in thought -- toward a nearby bush.

We move in closer and see that the bush is festooned with red berries. She picks a bunch, crushes them in her hand and begins to paint her lips with berry juice, as we ---

CUT TO:

EXT. SMALL ZAMBULI VILLAGE - NIGHT

The village fire is burning low in the middle of the compound. The wedding party has apparently been a great success. Celebrants, including our friend, Fletch, are scattered about, sleeping heavily.

Now, offscene we hear the sound of the Black Berets patrol column as they approach ---

The camera moves to the Headman, Sarkin Zarewa, as the sound of the approaching vehicles inpinges itself on the slumbering man's consciousness ---

At last he comes awake, blinks his eyes and sits up ---

CUT TO:

EXT. JUNGLE BY SMALL ZAMBULI VILLAGE - NIGHT

The patrol column -- consisting of the jeep and the two six-by-sixes or whatever they are -- comes moving toward the village at a good clip.

We whip pan to a nearby vantage point as Sarkin Zarewa watches, then having seen all he needs to, the old village chief turns and runs back to his village.

EXT. SMALL ZAMBULI VILLAGE - NIGHT

as Sarkin Zarewa runs into the compound shouting in Zambuli, waking the sleeping tribesmen and their wives and children, shaking them, kicking at them, pushing them ---

We stay with the Headman as he comes up to Fletch -- pulling him to his feet.

SARKIN ZAREWA

Go. You go. Quick. Go!

As the old man shoves Fletch off into the darkness, the first vehicles of the patrol grind into the compound and stop ---

CLOSER - THE LEAD VEHICLE

as Colonel McGee jumps out, an automatic weapon in his hands ---

MCGEE

Freeze!

ANOTHER ANGLE

Sarkin Zarewa is still waking the Zambuli who are disappearing into the darkness as Otwani runs up to McGee.

OTWANI
What are you waiting for, Colonel! Fire!

As the Colonel stitches a long burst across the compound ---

ANOTHER ANGLE (INCLUDING THE WEDDING HUT)

As the Young Bridegroom and his Bride come blinking out onto the compound, the Colonel's burst chops them both down ---

ANOTHER ANGLE

As other Zambuli tribesmen -- women and children are hit and blown to pieces, we pick up Sarkin Zarewa who runs toward the Colonel and Otwani with his hands raised ---

SARKIN ZAREWA
Stop! Please! Stop it!

ANOTHER ANGLE

as the Colonel -- who has really been enjoying this -- stops firing. Otwani crosses up to the old chief who is looking at the havoc:

OTWANI
Where's Haromba?

SARKIN ZAREWA
I know nothing -- nothing.

Otwani looks at the old man for a long moment, then ---

OTWANI
We'll see about that ---

CUT TO:

EXT. THE MAGICAL LANDSCAPE - NIGHT

Vic, looking off into the night, turns as he hears Sheena approaching. Now she comes into sight and pauses ---

VIC
I was just about to come looking for you ---

(CONTINUED)

CONTINUED:

She crosses up quickly and kisses him -- artlessly, hungrily, but very effectively indeed. After a long moment she pulls back and we -- and Vic -- can see that she has colored her mouth with the juice of the berries.

SHEENA
I have colored my mouth. Is it better this way ---

VIC
There's one way to find out.

As they kiss a second time, Vic lowers her to the ground. They break. She looks up ---

VIC
It tastes like cranberries ---

SHEENA
Cranberries?

VIC
Happy Thanksgiving ---

As he kisses her again ---

SHEENA
Oh, Vic-vic I feel ---

She breaks off, her eyes going wide as she looks over his shoulder toward the sky ---

ANOTHER ANGLE

as Vic turns to see what it is that has so shocked Sheena.

We pan with his look. In the distance we see flames rising in the jungle -- casting reflections on clouds ---

FEATURING SHEENA AND VIC

as Sheena is on her feet ---

SHEENA
The village!

Sheena is gone. We hold on Vic as he looks after her ---

EXT. JUNGLE - NIGHT

Various cuts as Sheena hurries through the jungle toward the light of the fire. At last she is hurrying down the jungle path -- at the far end we can see the flames of the burning village.

ANOTHER ANGLE

As Sheena runs, suddenly she steps into a loop of line, a trap is sprung and Sheena is hanging upside down above the trail ---

ANOTHER ANGLE - AT TRAILSIDE

as Otwani, Zanda, the Colonel and a couple of Black Berets appear. Otwani is regarding Sheena with something more than casual interest ---

OTWANI
I told you the fire would bring her ---

Otwani's attitude isn't lost on Zanda who crosses up and looks up at Sheena ---

ZANDA
So it's true -- there really is a blonde in a leopard skin ---

THEIR POV - SHEENA

As she hangs upside down, we see that her eyes are closed and a small rivulet of blood finds its way from a cut on her forehead and is drip-drip-dripping onto the ground ---

Zanda crosses up and inspects the hanging form. A beat, then she reaches out and slaps Sheena's face. There is no response.

ZANDA
Cut her down.

As the Black Berets move in with their killing knives, and cut Sheena down, we ---

CUT TO:

EXT. JUNGLE - NIGHT

We are on Vic as he comes stumbling through the jungle in the darkness. He has both the camera and the equipment case with him.

(CONTINUED)

CONTINUED:

We move with him as he comes to the edge of a small moon-lit clearing, then in a heavy whisper ---

VIC
Sheena.

From the leafy darkness behind Vic, a gigantic and silent African Warrior looms up, his face painted, his eyes wild looking in the moonlight. As he raises his arms, about to grab Vic -- Vic steps forward, out of reach ---

VIC
Sheena?

The African Warrior steps into the moonlit glade after Vic and grabs -- one hand over Vic's mouth. As Vic struggles ineffectually, the big Warrior -- his name is Dabo -- hisses into his ear ---

DABO
Be quiet. Otwani's men are all around us.

As Dabo drags Vic back into the undergrowth ---

VIC
We've met?

DABO
I am Dabo. Son of Sarkin Zarewa.
(then, listen-ing)
Shh. I will take you to your friend ---

From across the clearing, we hear the sound of an approaching Black Beret patrol. The clink of metal on metal, a stumble, a muttered curse. The Warrior puts finger to lips and draws Vic further into the darkness as we ---

CUT TO:

EXT. JUNGLE AREA (BELOW ZAMBULI FALLS) - NIGHT

We are on Fletch as he sits by the river bank below the Zambuli Falls. He turns as he hears a noise in the jungle behind him. We pull back to include Vic and Dabo as they come up.

VIC
Fletch? Are you all right?

CONTINUED:

FLETCH
I don't know -- I'm afraid to look. I Just swam across that river full of crocodiles --
(then)
And the funny part is -- I can't swim.

Dabo signals "Shhh" as offscene we hear the sounds of Black Berets searching the jungle ---

CUT TO

EXT. JUNGLE - DAWN

Shooting toward the East as the great sun rises over the jungle ---

We hold for a moment, then begin panning slowly until we come to a CLOSE SHOT of the Black Beret Scout, Jorgensen, in the crotch of a giant tree, surveying the area with his binoculars ---

BINOCULAR SHOT (JORGENSEN'S POV)

We are panning across the trees. We come to a chimp in a tree. It seems to be gathering some fruit. We start past the chimp then come back to it. The chimp -- and it's Tiki-tiki-tolo -- comes down out of the tree with the fruit. As he crosses off.

ON JORGENSEN

As he thinks, then puts his binoculars back in their case, climbs down out of the tree and begins trailing Tiki-tiki-tolo; we might begin to recognize this area. We are near the Red Cliffs and the cave where Haromba is hidden ---

EXT. A CLEARING BY THE RIVER - DAY

McGee is studying a map which has been spread out on the ground in a small clearing not far from the burned-out village ---

Otwani and Zanda come out of a tent and cross up to where McGee is ---

OTWANI
Any word from the scout?

MCGEE
Negatory.

(CONTINUED)

CONTINUED:

OTWANI
We've got to find out where Haromba's hiding ---

ZANDA
(looks off, then)
I'll find him for you ---

We follow Zanda as she crosses past a dozen or so captured Zambuli. They are mostly women and old men but there is one Young Mother with a baby in her arms ---

We follow Zanda until she comes to Sheena who lies on the ground with her wrists bound before her. Sheena is unconscious. Zanda looks at Sheena for a moment then leans down and slaps her ---

ZANDA
Wake up.

ANOTHER ANGLE

as Sheena blinks and regains consciousness ---

SHEENA
What do you want?

ZANDA
Haromba. Where is he?

SHEENA
I don't know ---

ZANDA
We shall see ---

ANOTHER ANGLE

Zanda turns to a nearby soldier, snaps her fingers and indicates the baby ---

ZANDA
Get the baby

As the soldier takes the baby from its mother ---

YOUNG MOTHER
Please ---

Zanda turns back to Sheena ---

ZANDA
On your feet -- let's go ---

(CONTINUED)

CONTINUED:

SHEENA
Where?

ZANDA
The Zambuli Falls. Perhaps the sight of all that water will refresh your memory --
(to soldier)
This way ---

As Zanda starts off followed by Sheena and the Soldier carrying the baby ---

CUT TO:

EXT. RIVER BANK ABOVE FALLS - DAY

as Zanda, Sheena and the soldier with the baby come in sight of the river and stop. The falls are visible a couple of hundred yards downstream. There is a great roar as tons of water cascade over the brink of the falls and onto the rocks below sending up clouds of misty spray.

CLOSER - THE GROUP

as Zanda turns back to Sheena ---

ZANDA
First the baby -- then you -- unless of course your memory improves ---

SHEENA
I am trying to think ---

Sheena lowers her head, fingers to brow ---

ZANDA
Think quickly -- your time is short.
(a beat, then impatiently)
Come on ---

CONTINUED:

EXT. LAKE OF FLAMINGOES - DAY

Hundreds of thousands of flamingoes are placidly feeding at the lakeside, apparently unmindful of Sheena's message.

ON SHEENA

As she tries to summon the birds from the lake, still apparently without success, we pull back slightly to include Zanda ---

ZANDA
I said -- come on!

As Zanda grabs Sheena, shoving her toward the river bank ---

EXT. LAKE OF FLAMINGOES - DAY

The flock of great pink birds still gives no indication of having received Sheena's message ---

EXT. RIVER BANK ABOVE FALLS - DAY

Zanda, Sheena and the soldier with the baby approach the riverbank at a place where a small jut of land and rock has caught and held a half a dozen water-soaked logs -- a deadfall of timbers rubbed smooth by their long journey downstream making a somewhat precarious jetty, out-thrust into the river.

As the come to the jetty of logs, Zanda turns to the soldier and indicates ---

ZANDA
Take it out there to the end ---

SOLDIER
Take it yourself ---

Zanda throws the soldier a look of contempt then taking the baby from him turns to Sheena ---

ZANDA
Has your memory improved yet?

(CONTINUED)

CONTINUED:

SHEENA
I told you, I'm trying to think ---

Zanda crosses out onto the logs. Halfway out she stops and turns back to Sheena ---

ZANDA
Last chance.

SHEENA
I need more time ---

ANOTHER ANGLE

Zanda turns and goes out to the end of the jetty of logs, then she stops and turns back -- holding the baby high over her head ---

ZANDA
Your time is up.
(then)
Where is Haromba?

At this point we begin to hear the sound of thousands and thousands of flamingoes -- far off but approaching fast.

ON SHEENA

as she sees the flamingoes ---

SHEENA'S POV

as the flamingoes approach ---

EXT. ANOTHER PART OF RIVERBANK - DAY

as Dabo, then Vic then Fletch can be seen looking up at the sky as the thousands and thousands of birds pass overhead ---

ON ZANDA

as the flamingoes dive in for the attack ---

THE FLAMINGO ATTACK

In a phantasmagoria of flashing pink wings, darting beaks and slashing claws, the wild-eyed birds attack -- wave on wave of them -- screaming their anger.

Zanda, tries to fight them off, slips and still clutching the baby, goes into the river and is quickly swept out into the stream toward the falls ---

The soldier looks up at the attacking flock, blesses himself (Jesus, Mary and Joseph) and runs like hell into the forest ---

ON SHEENA

Unbothered by the birds, Sheena is looking off toward the broad river as Zanda and the baby bob to the surface, swept downstream by the current ---

Sheena takes off, running down the riverbank, tearing with her teeth at the rope that binds her wrists together.

THE RIVER

As Zanda grabs onto a rock and the baby is swept downstream, past her. As the baby moves closer to the roaring drop of the falls ---

CLOSE - ZANDA'S HANDS

as she is losing her grip on the rock.

ON SHEENA

As she manages to tear the bonds from her wrists and dives into the river, swimming with enormous speed and power, angles to intercept the baby ---

ON THE BABY

a bobbing head in the water -- coming closer and closer to the falls ---

Then suddenly Sheena swims up, grabs the child and -- swimming now with only one arm -- tries to fight her way to the shore ---

Now we begin to see that it's a losing battle -- that Sheena and the child will inevitably be swept over the lip of the falls. Then suddenly we hear ---

CONTINUED:

VIC'S VOICE
Hang on! Sheena! Hang on! Try to catch my hand ---

Now, Sheena looks off, downstream ---

ANOTHER ANGLE (DOWNSTREAM OF SHEENA)

Dabo and Fletch have pushed a deadfall log out into the stream. At the end of the log is Vic. He's as far out as he can get -- and his hand is stretched out to catch Sheena and the child as they are swept past ---

If he misses -- that's it! The thundering falls are only yards away ---

ON SHEENA AND THE BABY

As they approach Vic, the current is getting swifter. Now she reaches for his outstretched hand. They touch -- and can't hold.

As Sheena and the baby are swept away, past Vic, he leaps off the end of the log and grabs her -- and now all three are being swept to their death ---

THE RIVERBANK

as Dabo leaps to the top of a rock and we see that he has a length of coiled liana with him. As he throws it --

FLETCH
(yells)
Vic!

ON VIC, SHEENA AND THE BABY

as they are being carried to the top of the falls -- Vic looks over and catches the vine. He hangs on for dear life -- Sheena and the baby with one hand, the jungle vine with the other ---

ON DABO AND FLETCH

As they haul Sheena, Vic and the baby to the riverbank and safety, suddenly we hear a scream -- all look off in time to see ---

ZANDA

as she goes over the lip of the falls ---

FEATURING SHEENA

Dabo has taken the baby. As Sheena looks off, seeing Zanda swept to her death on the rocks below:

SHEENA
Oh, Vic-vic ---

As she buries her face in Vic's shoulder, we ---

CUT TO:

INT. CAVE - DAY

We are on Haromba, sitting in the cave. He turns as we hear the chattering of Tiki-tiki-tolo as the little chimp comes capering into the cave with a banana ---

HAROMBA
Well now -- is this for me? Well, thank you ---

As Haromba peels the banana, then crosses with the peeling to the mouth of the cave, and tosses it outside. As he does so ---

CUT TO:

EXT. CAVE (BINOCULAR SHOT) - DAY

We are in the Black Beret Scout's point of view as Haromba throws the banana skin out of the cave and disappears back inside ---

ON JORGENSEN

The Black Beret scout, Jorgensen, is in a tree or hidden out in some similar vantage point. He takes the binoculars from his eyes and begins to call in on the small radio transmitter he carries ---

JORGENSEN
Rhino One to Rhino Team Leader. Rhino One to Rhino Team Leader. Come in ---

CUT TO:

EXT. CLEARING NEAR SMALL VILLAGE - DAY

We are on Colonel McGee who is at the radio in the small jeep -- and now he turns and calls ---

MCGEE
Rhino One's calling in ---

ANOTHER ANGLE

As Otwani comes hurrying up and takes the mike ---

OTWANI
(into mike)
This is Prince Otwani. What have you got?

JORGENSEN'S VOICE
I've got Haromba ---

OTWANI
Where?

JORGENSEN'S VOICE
Pinned down in a cave up here -- co-ordinates Niner four seven -- twenty four Charlie -- square Yankee Delta.

OTWANI
Keep him pinned, but don't move in. Do you read me. Do NOT move in. He's mine.
(clicks off, then to McGee)
All right, Colonel. You heard the man. Let's move it.

MCGEE
What about Zanda?

OTWANI
We'll pick her up on the way back. Let's move!

ANOTHER ANGLE

as McGee turns and bellows ---

MCGEE
Let's go! Let's go! Hubba-hubba-hubba!

As the camp galvanizes into action, we ---

CUT TO:

EXT. BY THE BURNED OUT VILLAGE - DAY

Sheena comes bursting through the forest at the edge of the small Zambuli Village, then stops, her face showing shock at what she is seeing. At last ---

SHEENA
(quietly)
No.
(then)
Oh, no ---

The baby in her arms begins to wail as first Dabo, then Vic and Fletch, come up on either side of Sheena -- looking off.

REVERSE ANGLE

The burned out village. A scene of mindless devastation -- burned out huts, piles of smoking cinders ---

CLOSE - A VILLAGE DOG

As it howls, we see that the dog is sitting by, guarding actually, the body of Sarkin Zarewa ---

Dabo comes into the scene, then drops to his knees burying his face in his hands ---

ON SHEENA

looking around. Vic comes up ---

SHEENA
Do you know where I was when this was happening? What I was doing? I was crushing berries -- to make my mouth red ---

He reaches for her ---

VIC
Sheena, listen -- it's not your fault.

She throws his hand off, not angrily or unkindly -- simply the gesture of one who accepts the blame for a personal shortcoming ---

SHEENA
Whose then?
(then)
Look around you. These are the people that I am to protect ---

(CONTINUED)

CONTINUED:

VIC
You can't fight machine guns and flame-throwers ---

Sheena refuses the easy comfort that Vic is offering as she looks around, then suddenly we hear ---

YOUNG MOTHER'S VOICE
My baby!

ANOTHER ANGLE

As Sheena turns toward the sound, we see the Young Mother hurrying toward Sheena and the baby ---

YOUNG MOTHER
Thank you. Thank you.

As Sheena hands the baby to its mother ---

VIC
What happened to Otwani and the soldiers?

YOUNG MOTHER
They go North in soldier wagons. Big hurry -- there was talk of Prince Haromba -- something about cave.

SHEENA
A cave? Are you sure?

YOUNG MOTHER
Yes. I am sure -- they go to kill Haromba ---

DABO
We must stop them -- but how?
(then)
If the Shaman were here she would know what to do ---

SHEENA
I am here and I know this. Soldier wagons cannot swim and we can --
(drawing with a stick in dirt then)
Look you, Dabo -- we are here -- here is the river. Soldier wagons will have to go up here to shallow place to cross -- but we can cross here ---

As Sheena is tracing out the plan of attack, Vic crosses up ---

CONTINUED:

VIC
What can you do against soldiers?

SHEENA
We can fight them.

VIC
What with? Sticks and stones and cocoa-nuts?

SHEENA
You will see how the jungle fights ---

Now Sheena half turns with both hands to her forehead, and as she concentrates, she also speaks ---

SHEENA
(calling)
Marika! Chango! Kab-sombu! M'Bongo! All the creatures of the jungle -- and creatures of the sky -- I call you! NOW! I CALL YOU!

EXT. AFRICA - DAY

Various shots as the animals of the jungle rally to Sheena's call. We include ---

(1) Chango the elephant as he raises his trunk and trumpets his challenge ---

(2) A pride of lions, featuring Kab-sombu as he looks off alertly ---

(3) As some hippos come lumbering out of the water ---

(4) M'Bongo the gorilla hears the call to arms, and screams his battle cry ---

(5) As Sheena's zebra-friend, Marika, hears the call and rears to it's back legs, whinnying ---

(6) As a couple of mean looking rhinos pause, listen then trot off toward the call to battle ---

EXT. A FORDING PLACE - DAY

As Otwani's assault column comes to a fording place, we are on the lead vehicle, the jeep with McGee in the front seat passenger side. As the jeep stops ---

CONTINUED:

McGee is reading his copy of "Soldier of Fortune" as the jeep stops. He looks up, stuffs the magazine in his back pocket then turns to address the troops.

MCGEE
(rising)
From here on it's bad bush, men -- Indian country. Test your weapons and always remember -- We have no breaking point! Follow me!

ANOTHER ANGLE

As the Colonel gives the signal for "Forward" and the column moves out, the gunners are all testing their weapons, chopping the tops off the trees. The Colonel sits grinning in the rain of tropical foliage ---

ANOTHER ANGLE - THE ASSAULT COLUMN

as the column crosses the river at the fording place -- all the gunners are testing their weapons -- chewing up the jungle -- seemingly invincible as we ---

CUT TO:

EXT. GRASSLANDS - DAY

Otwani's column is crossing the grassland. In the lead jeep are Otwani, Colonel McGee and the Gunner ---

CLOSER - THE JEEP

The Colonel is driving. Otwani looks off, then:

OTWANI
It's her!

MCGEE
Who?

OTWANI'S POV - THE EDGE OF THE FOREST

as Sheena sits on Chango's back at the edge of the forest, possibly half a mile away ---

ON OTWANI AND MCGEE

as Otwani grabs up a pair of binoculars and focuses on Sheena and the elephant ---

OTWANI
The blonde in the leopard skin.
(then)
That stupid bitch Zanda! She failed me. I'll kill her for this ---

MCGEE
Know something? I don't think that's gonna be necessary.

ANOTHER ANGLE

As Sheena and the elephant disappear into the jungle, Otwani turns to the other two Land Rovers ---

OTWANI
After her! Get her! A thousand dollars cash to the man who brings me her head!

The two Land Rovers start barreling toward the gap in the jungle's edge where Sheena has disappears with the elephant.

The Colonel takes off after the two speeding Land Rovers ---

REVERSE - BY EDGE OF JUNGLE

The two Land Rovers and the jeep speed toward us, the jeep manages to overtake the second Land Rover. We pan the column into the jungle -- Land Rover, jeep, Land Rover.

EXT. JUNGLE - DAY

We are in a jungle of great trees, their leafy tops blotting out the sun, making a murky-twilight, occasionally pierced by a slanting shaft of sunlight ---

The jungle flooring is thick with underbrush and there is but a single narrow path. The three vehicles are travelling fast down the leaf-covered lane, their engines grinding in four-wheel drive. The Black Berets are blasting away at everything and anything that moves.

ANOTHER ANGLE

The path comes to a stone cliff and angles along its base. As the column turns with the path and follows along the base of the cliff ---

INT. THE JEEP (THROUGH WINDSHIELD) - DAY

as the Colonel drives, following the first Land Rover at a distance of some twenty yards ---

OTWANI
Any sign of her?

MCGEE
Not a ---

The Colonel breaks off, slightly surprised -- and well he might be. The leading vehicle has suddenly crashed through an elephant trap and disappeared from sight.

ANOTHER ANGLE

as the jeep and the following Land Rover each slam to a stop ---

Otwani and the Colonel jump out and run to the hole where their first Land Rover has vanished.

We move with them. As they look down into the excavated elephant pit we see the Land Rover standing on its nose at the bottom ---

EXT. TOP OF THE CLIFF - DAY

Sheena swings from one tree to another at the top of the cliff. She lands on a stout branch, looks around, then gives the signal ---

SHEENA'S TROOPS

At the top of the cliff are elephants, apes, some Zambuli warriors, Fletch, Vic and a lot of big rocks and boulders. At Sheena's signal everybody starts pushing the boulders over the cliff, sending them crashing down on ---

THE BLACK BERETS BELOW THE CLIFF

Most of which run like hell. We pan past the pandemonium in a close on Otwani and the Colonel who realize they've been snookered ---

OTWANI
It's a trap! Let's get out of here!

A JUNGLE PATH

as a Black Beret is galloping down a jungle path -- suddenly M'Bongo lands in the path ahead -- the Black Beret raises his rifle, but M'Bongo grabs it from the soldier's hands, bends it into a U-shape and hands it back ---

The soldier looks at it, then turns and starts to run, but the gorilla grabs him by the seat of the pants, throws him to hell and gone up into a tree.

ON FLETCH AND VIC

shoving rocks over the cliff ---

ON THE COLONEL AND OTWANI

as they duck the falling boulders.

COLONEL
Stand fast men. Stand fast. Don't be such scairdy-cats. Remember -- we have no breaking point!

SERGEANT
We have no breaking point!

As the Sergeant jumps into the back of the jeep and starts spraying the top of the cliff with machine gun fire ---

COLONEL
(to Sergeant)
Go get 'em, tiger!
(to Otwani, low)
Let's get outta here.

TOP OF CLIFF

as the bullets start chopping down trees, hitting close to Sheena on her perch ---

THE JUNGLE BELOW CLIFF

as a big old rhino comes charging out of the jungle -- straight for the jeep ---

ON THE SERGEANT

as he turns in time to see the snorting behemoth bearing straight at him ---

THE SERGEANT'S POV

as the rhino charges ---

ANOTHER ANGLE - FEATURING THE SERGEANT

as he bails out with a yelp and the jeep is lifted into the air and tossed twenty yards into the jungle ---

THE FIGHT

through the thickening pall of smoke we can see that Otwani and McGee have taken off and are making their way toward the second land rover.

As he runs, Otwani picks up an automatic rifle from the ground where some Black Beret has dropped it. He turns with it toward the cliff top where Sheena is still directing the battle ---

As Otwani begins firing, his bullets come closer and closer to Sheena ---

ANOTHER ANGLE - FEATURING VIC

as he sees Otwani's bullets coming closer to Sheena and jumps, landing behind Otwani. At the last moment Vic grabs the Prince from behind, spinning him off balance and destroying his aim ---

Otwani looks over to see who has spoiled his shot and in doing so recognizes Vic ---

OTWANI

You again?

Otwani tries to fire at Vic, but his clip is empty. He and Vic jump up and as Vic leaps for Otwani, once more the Prince brings the rifle butt up against Vic's jaw and Vic goes rubber-legged.

McGee runs up, grabs Otwani ---

MCGEE

Come on!

ON OTWANI AND MCGEE

They run back to the second land rover, Otwani getting behind the wheel and ramming it into gear. They start around the elephant-pit and off toward the north ---

ON VIC

Woozy, he looks around in time to see the land rover going past him ---

VIC
No you don't.

With this he makes a leap and a wild grab, catching on to the back of the vehicle and hanging on for dear life.

ON SHEENA

As she looks off through the smoke ---

SHEENA
Vic-vic!

INT. LAND ROVER - DAY

as Otwani drives, the Colonel looks back. Vic is trying to hoist himslef into the vehicle.

MCGEE
We got a passenger!

ANOTHER ANGLE

Otwani glances back and then twists the wheel savagely, heading for a big pothole.

MOVING SHOT - LAND ROVER

Vic is clinging to the back of the land rover. It hits the tremendous pothole, effectively bucking Vic off, but as he falls he manages to reach out and grab hold of the undercarriage with one hand ---

CLOSE - MCGEE AND OTWANI

as McGee looks back ---

MCGEE
That did it.

CLOSE - VIC (MOVING SHOT)

as Vic, hanging on with one hand to the undercarriage, is dragged along the ground. Now, painfully, he gets a two-handed grip on the undercarriage and inch by inch

CONTINUED:

manages to haul himself up to a place beween the drive shaft and the transmission -- half resting on a transverse bar designed to protect the transmission housing from boulders and such ---

EXT. TOP OF CLIFF - DAY

Sheena is distraught as she looks after the second land rover. Dabo runs up ---

DABO
They go to kill Haromba! We must stop them!
(then)
We must get soldier wagon out of pit.

SHEENA
No time!

Sheena looks around wildly, then puts her hand to her forehead. As she does so ---

ANOTHER ANGLE

As Sheena's zebra-friend, Marika, makes an appearance, approaching at a gallop, Sheena bounds up a tree, grabs a vine and swings -- landing on the zebra's back at a gallop, in a classic flying mount.

Without losing a stride, they are off in pursuit of the second land rover ---

CUT TO:

EXT. OPEN PLAINS - DAY

The land rover with Otwani at the wheel heads North across open Africa country. McGee is checking the map ---

MCGEE
We're almost there.

CLOSE - LAND ROVER UNDERCARRIAGE (GUNNING BACK)

We are on Vic, hanging on for dear life as the land rover travels north at top speed ---

As the land rover hits a bump, Vic is almost shaken lose.

We tilt up, shooting through the windshield on the Colonel and Otwani as they hit another big jarring bump ---

CLOSER - THE COLONEL AND OTWANI

as they drive, a plume of dust rising behind them ---

OTWANI
That blonde in the leopard shin -- ?

MCGEE
I think the Sarge got her.

OTWANI
Guess again.
(indicates)
Here she comes on that goddamned zebra ---

ANOTHER ANGLE - ON SHEENA

as through the cloud of dust we can see the wraith-like form of Sheena on the galloping zebra ---

As she comes closer to camera, we pan with her to include the speeding land rover.

CLOSER - LAND ROVER

as McGee peers back -- squinting through the dust -- then draws his pistol and tries to aim ---

ON SHEENA

McGee squeezes off a round, she swerves her mount and the round zips by -- a miss!

CLOSE - ON THE UNDERCARRIAGE

As Vic hears the shot, registers alarm, then looks off, we pan back to the galloping hooves of the zebra, closing on the land rover ---

THE ZEBRA-LAND ROVER CHASE

as McGee pops at Sheena again and once again, missing both times ---

Sheena is swerving in and out of the dust cloud -- always dodging the bullet at the moment McGee squeezes off ---

In the meanwhile, Vic, beneath the truck, is aware that Sheena is being fired on and he is trying to get out from under the car so that he can become a factor ---

CONTINUED:

Vic is trying to get himself turned around so he can pull himself up into the back of the land rover.

The land rover now approaches a deep canyon with a river flowing at the bottom of it. Otwani accelerates. The land rover leaps the canyon ---

Vic, still under the land rover, is dismayed to find nothing but empty space beneath him.

Sheena comes up to the gully and stops. The zebra can't make the leap ---

As McGee comes to the back of the land rover and aims off at Sheena, Vic appears, grabs the Colonel by the arm and gives him a judo flip out of the back of the land rover.

The Colonel goes back over the rear of the truck and cart-wheels, ending in a heap ---

On Sheena, at the other side of the precipice, as she thinks about it for a moment, then dives the hundred feet or so into the water below.

EXT. RED CLIFFS AND CAVE AREA - DAY

Without our being acutely aware of it, the chase has taken the land rover up very close to the Red Cliffs and the Cave area ---

As now Otwani looks back -- expecting to see the Colonel in the back of the land rover -- he sees Vic instead ---

OTWANI
Not you again ---

VIC
Some people never learn ---

Otwani slams on the breaks ---

OTWANI
You'll learn this time ---

VIC
(dives for Otwani)
I've been learning right along.

CLOSER - VIC AND OTWANI

As they grapple in the skidding land rover, the front wheels hit a ditch and the vehicle goes over on its side spilling Vic and Otwani out onto the ground ---

ANOTHER ANGLE

As Vic and Otwani fight by the upturned land rover, we see that several things have spilled out of the back ---

This will include a pistol and several spears that they collected at the Zambuli village.

THE FIGHT

as Vic and Otwani fight, Otwani's confidence gradually turns to fear -- Vic is getting the better of it this time.

At the climax of the fight Vic belts him once -- then twice, then ---

VIC
As a famous philosopher once said:
Third time's --
(knocks Otwani kicking)
-- the charm ---

CLOSE - OTWANI

as he falls near the upturned land rover, spotting the pistol which is half-hidden under the vehicle ---

OTWANI
All right -- you win -- I've had enough ---

We pull back to include Vic who drops his hands. The fight's over.

ANOTHER ANGLE

Now Otwani scoops up the pistol and aiming it at Vic, crosses up to him.

OTWANI
Wasn't it one of your great Yankee philosophers who said, "Don't count your chickens before they're -- OOF!"

(CONTINUED)

CONTINUED:

This last as a Zambuli war spearhead suddenly appears protruding about two feet beyond his breast bone -- he looks down at it, registering surprise ---

Whip pan to Haromba who stands ten yards away ---

ANOTHER ANGLE

as Otwani drops to his knees, vomits blood, then falls forward and dies. Haromba crosses up to him and kneels in ---

HAROMBA
I'm sorry my brother -- there was no other way ---

ANOTHER ANGLE

as Sheena comes up, crossing up to Vic as she looks at Haromba mourning his brother ---

SHEENA
Oh Vic-vic ---

VIC
It's all right. It's all over ---

As Vic puts a comforting arm around her, we hear ---

JORGENSEN'S VOICE
Not quite ---

ANOTHER ANGLE

Sheena, Vic and Haromba all turn as Jorgensen, the Black Beret scout comes out of some rocks, his rifle held in one hand by the small-of-the-stock. He stops and grins ---

SHEENA
Do not raise your weapon or you will be killed instantly ---

JORGENSEN
Oh? Says who?

VIC
Says that leopard on the rock behind you.

JORGENSEN
You're gonna have to do lots better than that, Pal ---

(CONTINUED)

CONTINUED:

SHEENA
Katula.

We pull back fast to include the top of the rock behind Jorgensen as Katula ROARS.

ON JORGENSEN

He drops his rifle, puts up his hands, terror written on his face ---

JORGENSEN
I'm on your side! I'm on your side!

At this point we hear the sound of the second land rover approaching from the direction of the gorge ---

ANOTHER ANGLE

as the second land rover comes up driven by Fletch and carrying Dabo, several other Zambuli warriors, Colonel McGee -- all tied up -- and the gorilla, M'Bongo.

Fletch jumps out of the land rover, crosses up, angry ---

FLETCH
This is it -- no more distant locations for me -- I've had it -- I mean I don't mind lions and crocodiles ---

VIC
(overlapping
You've actually got cheekbones ---

FLETCH
(continuing thru)
But when it comes to chauffeuring a gorilla, I --
(then)
What did you say?

VIC
Looks like you've lost some weight ---

FLETCH
Yeah, well just the same I -- anything east of Mamoroneck or west of Weehawken you can get yourself a -- cheekbones?
(then)
Hey? Anybody got a mirror?

CUT TO:

EXT. RED CLIFFS AND CAVE - NIGHT

as a Zambuli party takes place -- celebrating Haromba's release and saving of the Gudjara. Music and tribal dancing by the firelight ---

BY NEARBY ROCKS

Sheena is standing by some rocks, looking out over the Gudjara. The celebration can be heard faintly ---

ANOTHER ANGLE

as Vic appears ---

VIC
The land rover's ready -- we'll be going back to Azan.

SHEENA
Yes. I know.

VIC
(a beat, then)
Come with me, Sheena.

Although now we sense that her heart is breaking ---

SHEENA
I cannot. I must stay and guard the land ---

VIC
Haromba will watch over the land -- you can trust him.

She looks off, her eyes filling with unshed tears and shakes her head ---

VIC
Then I'll stay here -- with you ---

SHEENA
No. You must not.

VIC
You don't want me?

SHEENA
I want you more than I can tell. But you also have a trust -- to tell the truth ---

(CONTINUED)

CONTINUED:

VIC
Sheena ---?

SHEENA
You promised you would.
(loving, compass-
ionate)
You must tell the true tale of Haromba and Otwani. The people will believe you ---

VIC
(loving her)
They'll never believe me when I tell them about you ---

SHEENA
Me? Why should anyone be interested in me?

VIC
Just a hunch!

SHEENA
Then go tell what you must --
(then blushes)
Although perhaps keep silent about -- red berries.

They come together in a clinging, desperate embrace. As we move in we hear the sound of the land rover's horn. The kiss continues. The horn sounds again. Finally ---

SHEENA
Your friend is impatient ---

VIC
Yes.
(then -- resolved
to make a last try)
Sheena ---

Sheena stops him, putting her hand lightly on his lips. A beat, then ---

SHEENA
(softly)
Goodbye Vic-vic.

VIC
Goodbye, Sheena ---

As he is about to say something, the horn honks again. He turns and starts down the hill ---

(CONTINUED)

CONTINUED:

SHEENA
(calls after him)
Vic-vic?

He turns, looking back up at her ---

SHEENA
Sometime, perhaps, when the moon is full and the wind is warm from the south -- you will remember me?

VIC
Remember you? My God! I'll love you till the day I die ---

As he turns back and stumbles down the hill toward the waiting land rover ---

CLOSE - SHEENA

as she looks after him, then softly ---

SHEENA
And I you.

As she watches off ---

DISSOLVE TO:

BELOW HILL - NIGHT

As Vic gets into the land rover, Fletch is behind the wheel. They start off on the way back to Azan ---

CLOSER - THE LAND ROVER

as Vic looks back toward Sheena ---

VIC
(softly)
Sheena -- the Queen ---

ON SHEENA

Sheena stands on the hill, silhouetted in the moonlight. As she raises her hand in a gesture of goodbye, her eyes are glistening with tears ---

Tiki-tiki-tolo appears on one side of her -- then after a long moment, Katula, the Shaman's leopard appears on the other ---

CONTINUED:

VIC'S VOICE
(comes over)
The Queen of the Jungle ---

As we pull away, Sheena stands motionless in the moonlight -- the animals on either side of her -- her hand upraised. She becomes smaller and smaller until at last, We ---

FADE OUT

THE END